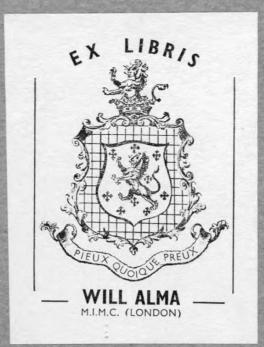
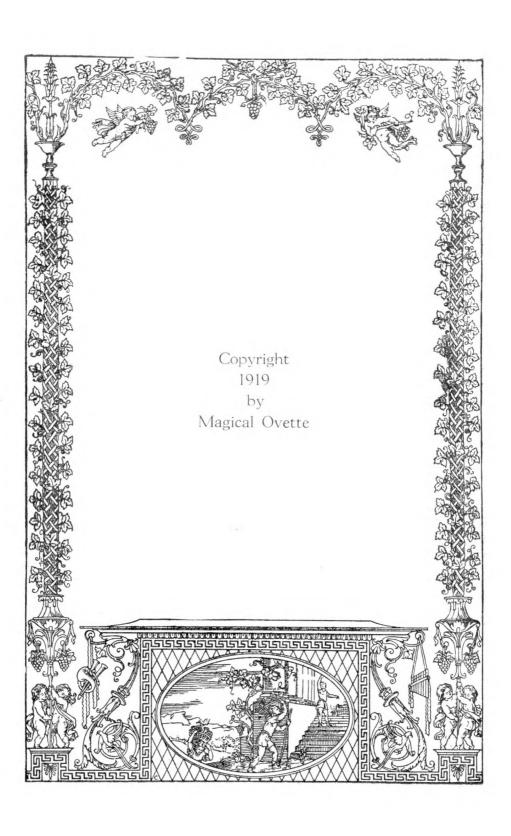
ced Magic

MAGICALOVETTE





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MAGICAL OVETTE

The State Library of Victoria "ALMA CONJURING COLLECTION"

INTRODUCTION.

In writing this book, it is not my intention to treat conjuring in all its technical details; but merely record some of the results of my life study of the fascinating art of Magic;; and which I hope, will prove, if not instructive, at least interesting to the many who either dabble in Magic for a livli-

hood or pastime.

When I wrote "Tricky-Tricks" I confidently intended it should be my last book, But "Circumstances Alter Cases." The great success of my two books: "The Magicians New Field" and "Tricky-Tricks" was a very gratifying surprise to me, as the sales of these books ran far beyond my fondest expectations. Since then I have been besieged with inquiries, especially during the last two months, as to when I was going to write another book.

Of course, it is encouraging to know that your work is appreciated, but my time was pre-occupied with my "Guessing Institute." Besides my aspirations were soaring within the lofty realm of a New-More Perfect and more wonderful type of Magic than the world has ever known before!

Now, since the birth of "New Era Magic" we have a new condition— A condition which demands New Megic Literature; and as a starter "Ad-

vanced Magie" is the first answer to the call.

Anticipating your interrogation as to what "New Era Magic" is, I will briefly state that the distinctive principle, and principle distinction between the old and the new class or higher type of Magic, is the obvious fairness and open-and-above-board manner of presentation of the latter. In other words; in the New Magic, materializations are not obviously smuggled in, nor are the envanishments obvious smuggling out, as is generally the case with our aged art. Especially is this true with the big tricks—Illusions.

He who thinks this principle is of little importance does not know what it is that really makes an effect Surprising and Startling. The degree in which your effect is Surprising or Startling depends upon how per-

feetly you have adhered to and applied the said principle.

Within the advent of "New Era Magie" our beloved Art now enters upon a New Epoch. Are you, dear reader, going to keep pace therewith, or are you one of those who think that any old thing is "good enough" as long as you can get away with it? Unless you decide quickly, no choice will be left you. The Magic Art is now in a state of transition and is rapidly undergoing a complete revolution. There will be only one type of Magic in the future; that will be the "New Era."

I have no axe to grind; nor have I any apology to make for the appearance of this book. "Advanced Magie" is simply a reply to the numerous urgent requests of my friends, many of whom I have met personally, before and since leaving the road, that I put in book form more of the fruits

of my experience and observations.

If this work should prove helpful to at least one Struggling Brother, I will feel amply rewarded for my efforts.

Sincerely yours,



PART ONE

TABLES.

Tables A La Exquisite
Wooden Tables
Tropic Bamboo Stands
Flat Tables

TABLES A LA EXQUISITE

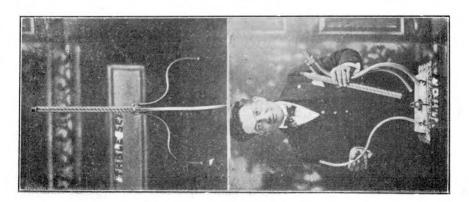
Tables are an almost indispensible adjunct to a conjuring performers equipment. Many Conjurers do not carry a table and will perform with the aid of any old piece of furniture that can be borrowed. This may have an imprompt effect. But to an "New Era Magician," improvised or make-shift tables; as well as conventional style stands that are used by most every conjurer, seems incongruous.

The New Era Magician will not be caught carrying around 8-10 lb. stands, nor tables that consume much time in setting up. The following tables which I am about to describe, and which I have used in my act fully 10 years, I can sincerely youch for as being up to the mark.

It was in the year of 1910 while at White City Park, Chicago, doing Magic and Illusions, that I for the first time realized the true value of my table, although I had used the same tables several years before.

During my engagement at White City, I had the pleasure of meeting many of the boys, and each and every one of whom, pronounced my tables the best they had ever seen, and just the thing for a magician. Here are the main features of my tables:—Portability, Neatness, Stability and Lightness—weighing but two pounds. No screwing or tightening of base or legs. Only ½ minute to set up, and less to take apart; and capable of holding 26 lbs. But every good thing has its imitators, and Tables Exquisite are no exception.

In fall, 1910, they were put upon the market by other parties one of whom called upon me while I was playing at the Olympia Theatre, Brooklyn,—came back of the stage to get a good view of my stands at close range; and later wrote me requesting that I bring one of my stands to his residence to that he could study same at his leisure—Nerve (?).



A glance at Plate 1, will, I trust, help to make clear the explanation

which I am about to undertake.

Get a wood-turner to turn out a form similar in shape to a 3-leaf Clover $2x2x\frac{1}{2}$ in. as depicted in Fig. 1, which we will call a "Screw Joint." Also have him drill a $\frac{3}{8}$ in. hole in the center of each Scallop or leaf, and a $\frac{7}{8}$ inch hole in the center. Now take this model to a brass foundry and have as many of these "Screw Joints" made as you wish to use.

For the legs, get 3 pieces of brass tubing 21 inches long, ½ in. thick; have them threaded and bent in shape of the letter S—See Figure 2, and screw to "Screw Joint"; and you will find that they will fold flat together

as Fig. 3.

Also get a piece of tubing known as rope or twisted tubing 17 inches long and $\frac{7}{8}$ inch thick outside. Then get a $\frac{1}{2}$ inch nipple with flange (may be bought at any plumber shop) and solder it to the end of the 17 inch tube. Next get a piece of tubing $2\frac{1}{2}$ inch in length and with $\frac{7}{8}$ inch bore, and solder to "Screw Joint." Have Screw Joint hole tapped.

TO SET UP TABLE

Open out the legs-Insert twisted rod in short tube, screw top on and table is set. To take Apart: Unscrew top and lift out twisted tube-and

the legs with the Screw Joint, you fold together.

If you wish the table to present a little more fancy appearance—get ½ dozen Caps, or bulbs, such as the posts of Bed Steads are frequently decorated with, and place one of these globe-shaped nobs over each of the holes in Screw Joint, and one on foot end of each leg.

Plate 2: Illustrates another Stand, quite novel but a little heavier than

the one we have described above.

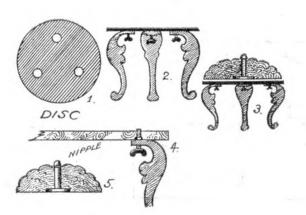
Get 3 legs from an old Coffee Urn (these have holes near top). Next get a wood-turner to turn you an 8 inch disc from any ½ inch lumber and bore 3 holes near edge and at equal distance apart. Now get three 2 inch bolts with wing-nuts. Put bolts through holes in circular wood and tighten nuts very tight into the wood. Next adjust legs, allowing bolts to pass through holes in legs and tighten wing-nuts.

On top, fasten flange with 2 inch nipple and couple. Pad all around

nipple with cotton batting and cover with velvet of a bright color.

Next get a piece of gas pipe threaded at each end and screw one end to couple. Table top having a flange you screw on to gas-pipe, and you have another table.

I have not given any size pipe for you can use any size not over ½ inch in diameter.



WOODEN TABLES

Again you must go to a wood-turner, though if you are handy with a saw it may not be necessary.

Get some 3 ply veneer wood and cut out two forms as plate 3 Fig. 1. These will nest as Fig. 2 by mortising out top center of one as "A" and bottom center of the other as "B" Fig. 1, so that they will fit within each other.

The pillar shown Fig. 3 is very simple but a more ornamental arrangement can easily be designed, if preferable.

Top end of pillar must be mortised leaving it square, so as to fit the

top. This is important, for if left a round table top would revolve.

Now you can have some nice scroll work as in Fig. 4. This will be found very useful doing away with the need of drapery; and yet, you can conceal small objects such as coins, hakfs., etc. etc. by having space in Scroll fitted with tin tubes with springs. These tubes will not be noticed a few feet away as it will all look dark.

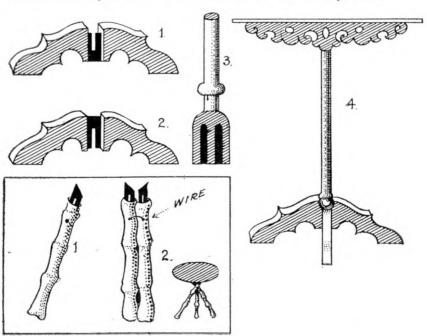
TROPIC BAMBOO STAND

Here is a simple, yet useful stand for an oriental worker.

Get 3 Bamboo canes or a fishing pole and cut three 35 inch lengths. Both ends of each must be cut a little on the slant. (See Fig. 1 Plate 3). In one end of each glue a little plug—allowing ½ inch sticking out.

Now, with soft brass wire, tie two canes together 11 inches from top, then tie the third cane to one of the two which are tied. (Note—Be sure not to tie any lower than 11 inches from top. This, when spread, will give space for a 14 inch top).

In setting up: All that is necessary is to open out legs and place on the top. Table top must have holes in exact place. Best way is to cut plugs on slant after top is on. Now a coat of bronze—and there you are!

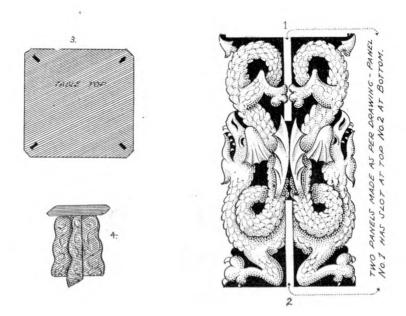


FLAT TABLES.

Another stand that I have used in late years in my oriental Act is the following: Cut out two forms as in Fig. 1 & 2—Plate 4. An incision is made in each form—but in opposite directions, i. e., from top of one and from bottom of other, so that they will fit within each other as in Fig. 4. Then give it a coat of dull paint and finish. Decorate to suit. I glue the Dragons cut from colored tinsel paper for decorations.

Little further instructions are necessary. The size is up to you. Mine are 35 inches high, 15 inches wide. A slit is made in each corner of top so

as to fit snuggly over, protuberances left on the 4 corners of stand.



PART TWO

CARDS.

Easy Picking
Superior Ace Effect
Matter of Force Deck
Unique Card Location
The Egyptian Devination
Simple Force
Novel Change for Pack of Cards
Cards and Handkerchief from
Anywhere.

CARD TRICKS

Once again the writer has the pleasure of presenting to the Magical Fraternity a modest array of miscellaneous ideas: Some are original, some merely improvements—but at any rate all worth trying.

I have endeavored to make the explanations as clear as possible without useless repetition of general principles, with which the reader I take

for granted is already familiar.

I have thoroughly tested out these original ideas, suggestions and improvements, and can heartily recommend them to performers as applausegetters, when capably presented.

KEY CARD.

Preparation:—Cut out a portion, the size of thumb tip from the middle of one end of any card, and place this "Key-Card" somewhere near

the center of pack.

Now if you ruffle the eards at the end, your finger will stop at torn card. So locating chosen eard, try this:—Get Key-Card at bottom, lay pack on table, have someone cut the cards. Note card at the cut, torn or key card is now just above selected card. Now ruffle cards and your ruffle will "hesitate" at Key-Card. The eard just below it is the chosen one.

(See Goldstons Exclusive Magical Secrets Page 54 gives several Novel

Methods).

EASY PICKING

Four cards are selected, returned and shuffled in deck. Cards are divided into two equal portions, one-half being placed in one pocket and the remainder in the other pocket. Now performer draws out selected cards.

The effect of producing cards from the pocket is pretty well known; and as far as the public is concerned, it forms a fitting sequel to any eard trick which can be concluded by the performer taking a chosen card from his pocket. To Perform: Have four cards selected and returned. Make the pass; bringing the four cards to the top. If you cannot make the pass,

use the "Key-Card as follows:

Have torn card on bottom of pack. Have two of the selected cards placed on top. Now have someone cut the eards; this will bring the two cards to center or wherever cut was made. Ruffle cards and hold part, open at Key-Card to receive the other two selected cards. Square cards up, and again ruffle them to get location of Key-Card, where you divide pack into two portions and do the dove-tail shuffle leaving the four selected cards on top, and which you palm off. (Note:—In palming selected cards it is not necessary to palm just the right cards, i. e.:—You can palm along a few more with them. This saves time and is much easier and enables you to work the moves smoother.) After cards are shuffled, palmed cards are replaced on top. Under cover of dividing pack, slip two of the selected cards to bottom. Now place one portion of pack in each of two pockets. This is simple, for you get a glance of bottom two cards as you place in your pocket. Of course, you will know them as the other two cards are on top of other portions, so you can at once pick them out. At the finish you can include the Brookes "Any Card from the Pocket."

I have always thought that this trick of any card taken from the pocket is most effective when it is presented in the way I have described for,

before they are aware of it, the trick is on them, so to speak.

ANOTHER SUPERIOR ACE EFFECT.

"Four Ace" Tricks always seem to have an attraction for magicians as well as the lay man. Why not add a good 4 ace trick to your repertoire?

Procedure:—Have the four aces removed from the deck and eards examined. Now have 4 aces returned ("As in Easy Picking"). Aces are brought to the top. Performer ask No. 1 to mention number between 1 and 12 Number called does not matter. Performer counts the required number from the bottom and passes them to the top. Cards are then counted out on table until the required number is reached, which proves to be the Ace.

You now have someone in the audience to call a number. We will say 15 is called. Now you proceed to count that number slowly from the top of pack, throwing the cards down on the table one on top of the other. Now picking up the cards just as they are, you drop them into your left hand, then (suddenly) as though you heard someone speak you look up saying: "What is it"? During this brief interlude you slip the bottom Ace, which rests on your palm—to the top. You can now turn it over and show an ace.

It will be remembered that in the original position, the 4 Aces were on top of the pack. And it will be understood that the remaining two cards are at the bottom of the 15 just counted from the top. These 15 cards are now replaced on top of the pack (little finger secretly making the division), and performer forces the bottom card of the upper portion (3rd Ace) on someone, and have him call out the card, which is an Ace. In the meantime you bring to the top the last Ace, and slip an extra card over it, so ace is next to top.

Now after showing top and bottom (carelessly), you place pack in anyone's pocket and call for another number, and pull cards out from pocket until number is reached, when you pull out the Ace!

I have found the above Ace Effect very mystifying and have been complimented by all who have seen me work it.

For a change, in the finish, you can have last Ace penetrate handker-chief, etc.

MATTER OF FORCE.

(Improved Forcing Deck.)

The following is another method of "Forcing" 3 cards by using "Matter of Force Deck."

Shuffle the pack and invite anyone to insert the blade of a knife in deck, and you can allow him to choose one card above the knife blade and two below it, or two above the knife and one below, or all three above, or all three below. It makes no difference to you which of these he chooses owing to the clever arrangement of deck.

MODUS: OPERANDI.

The pack is arranged in groups of three alike, and repeated in duplicate throughout the pack.

It will, therefore, be noted that whatever their choice, they will always

be the three cards.

I have been selling this deck, under the above name for sometime.

UNIQUE CARD LOCATION LA VELLMA.

EFFECT:—A card is passed before the eyes of a spectator. This is repeated with a number of cards, one at a time. Spectator is told to memorize a card and to tell performer when to stop dealing cards, after a few more are passed after selection is made. Performer then places cards behind back and locates the card.

THE "HOW"::—One card at a time is passed before the eyes and after a number is done in this way performer replaces the eards on top of deck. Placing deck behind back, he deals off three cards from the bottom

of deck and one card from the top.

Spectator is shown the four eards drawn from behind back, fanned,

and asked if his card is among those drawn.

Performer keeps track of card drawn from top of pack. When the card is among those drawn, spectator says so and performer knowing it was the eard drawn from the top of pack locates and names it in any manner desired.

A false shuffle may be made after selection is made keeping track of the eards on top of pack and not disarranging them.

THE EGYPTIAN DIVINATION.

(An Old Lamp for a New One. La Vellma)

EFFECT:—This is an old trick, even one of the tricks of our school days yet in a somewhat different dress and when properly worked makes a

deep impression on the majority.

Someone is handed a pack of eards and requested to shuffle same. Performer takes back eards and tells spectator to think of any number. Victim is then told to in turn multiply number thought of by two; add a given number, divide result by two and then subtract the original sum from the last result and to bear this number in mind. Cards are riffled and victim is instructed to call stop at any time. He does and the eard the pack is cut at is taken by victim and to his surprise the pips on eard correspond to the number he has in mind. Simple, yet baffling.

HOW 'TIS ACCOMPLISHED: -

Cards are really shuffled by spectator; when handed back performer gets a glimpse of the bottom card. (All cards equal numbers thereon and jack, queen and king number respectively, 11, 12 & 13.

Say number on bottom of pack is 5. Victim selects say 20 for the number.

2 times 20 equals 40.

Bottom card is 5. Performer tells Victim at all times to add double the number on the bottom card.

In this case 10 is added to 40 making 50.

"Divide the result by two," says performer. Victim divides 50 by 2, result: 25.

"Take original amount thought of away from final sum," orders Magician. Victim takes 20 (original number thought of by victim) from 25 leaving 5.

Before this the performer has slipped the bottom card to the top of pack. When result is finished and victim knows the number of same performer riffles cards until told to stop, then slips top card quickly on top of pile held in left hand and tells victim to take the card on top. Which victim does and Mr. Victim finds that that card is the number he has.

Read over directions with a pack of cards at your side and a piece of paper and pencil before you and dope it out. It may seem complicated on paper but really simple when tried out. This is suitable for club or close

work.

A DOUBLE PREDICTION

Effect:-Performer borrows a calling card, envelope and a pack of cards.

On the calling card, he privately writes a "prediction" seals same in

an envelope which he gives to a spectator to hold.

Performer now picks up deck of borrowed cards and asks someone to blindfold him; after which some spectator is requested to select from the pack a card which is returned to deck and the cards thoroughly shuffled.

Now, the performer asks that the envelope be opened, and the "predic-

tion" read; at the same time handing the cards to a spectator.

We will say the "prediction" reads "You will select the King of Hearts" which will be found the 12th card from the top.

Spectator counts down 12 cards and to his amazement find the selected

card as predicted.

Easy-When you have borrowed the calling card, envelope and pack of cards; secretly note the bottom card of the pack and lay pack on the table. You may now write your "Prediction" using the name of the card which you know to be on the bottom of the pack. Now, after you are blindfolded, pick up pack of cards and force card on spectators. To accomplish this, we

suggest the following method: Take the pack in the left hand.

Holding it with the fingers on one side and the thumb on the other. Secretly draw down the bottom card about 1/2 in. Let the right hand approach the pack, and with the first and second fingers draw down the cards, one by one, ½ in., beginning with the top card and so on, inviting your audience to stop you at any card they choose. This is clearly shown in the illustration. The thumb of the right hand has remained beneath the pack in contact with the bottom card. The thumb should have been previously moistened slightly so as to adhere to the bottom eard. When your audience has indicated the card at which they desire you to stop, draw all the cards so far selected completely away from the pack, drawing with them also, unknown to the audience, the bottom card. If this is done quickly it is impossible to detect that the bottom card is drawn away with the upper cards. Since, however, you know the bottom card, it is needless to say that the bottom card is really supposed to be the last card at which you stopped in going through the pack.

Good, so far. Now to get the card as the 12th card from the top without counting and fumbling: A little device is used which is known as a "eard counting Ring," and which is worn on the third finger of the left hand and in the Act of shuffling slide eleven cards in to ring. See (Fig. 2). Bring the "chosen" card (the forced card) to the top and replace the elev-

en cards from ring.

The eards can now be false-shuffled and given to a spectator who is requested to read the "Prediction" and ascertain if it is correct.

The eard counter may be made by soldering a piece of metal to any

ring in the manner shown in the cut.

This metal piece is so adjusted as to allow eleven cards to slip into it without crowding.









⁽I am indebted to my friend, Dr. Duncanson, for the above).

SIMPLE FORCE.

Remarking that you are peculiarly sensitive to anything red, you hand a folded paper to someone. Shuffle an ordinary pack and hand it to same party, asking him to give it an additional dovetail shuffle. Then, with pack face down, he deals off one card at a time, looking at each and stopping at the first red card he comes to, which he notes and shuffles into the pack. On opening paper you handed him he finds written thereon the

name of the card he chose. Two or more cards may be forced.

The deck is arranged in a certain color scheme which can't be detected after the shuffling. Say you wish to force the queen of hearts. Divide pack into its red and black cards. Place face down six red cards, on them 12 black cards, then seven more reds, the top one being the force card. On it place any black card. Arrange balance of pack face down in another heap as follows: First a black card, on it seven reds, then twelve blacks, then the rest of the reds. Bridge these two heaps in opposite directions and place them together, heap containing force card becoming lower half of pack. Hand party paper with "Queen of Hearts" written on it. Cut pack at bridge and dovetail shuffle the two halves together, taking care that the top two cards of lower half (black card and force card) fall last -on top of pack. If only half way careful with this shuffle, entire center -18 to 24 cards-will be black. Ask party to give pack an additional dove-tail shuffle. If you know he shuffles that way, don't specify the kind of shuffle. You will perceive that, as he can't cut pack except in the midst of its all-black center, no red cards can possibly fall above the force card when he shuffles, and the trick is done. Two or more cards of same color can just as readily be forced. They should lie directly under the first force card in original arrangement and must be allowed to fall on top of pack in your shuffle. Party then takes first two or three reds he comes to. You can apparently leave choice of color to chance by means of this ruse with straws: Between thumb and forefinger of right hand show two straws, one seemingly longer than the other, their uneven ends projecting toward you. Pretend to mix their order and have one drawn (hiding the inner, uneven ends.) Short straw stands for color you wish to force, and is always drawn. Three straws an inch long are used. Place two between thumb and forefinger, outer ends even and projecting toward company. Third straw is also placed between thumb and forefinger, but projecting toward you, it seeming to be a part of one of the front straws. Whichever straw is drawn you immediately show the two left in conjunction, when they appear to be the long one and your color is forced.

A NOVEL CHANGE FOR A PACK OF CARDS.

The trick is performer with a long and short pack of cards.

Empty the right hand trousers pocket and secretly introduce the short pack into the upper part of the pocket, that is the part that comes next to the waistcoat. To keep the pack in place, catch the bottom of the pocket and pull it up and tuck along side of cards, the side away from body. It will now be found that the pocket may be pulled inside out without revealing the presence of the cards.

Thus prepared, you hand the long pack to the audience asking six persons to each select a card, now take back the remainder of the pack holding it well above the head, so that audience may see that you do not in

any way tamper with it.

Ask one of the persons who drew a card to take note of its value and return it to the center of the pack (make the pass and bring it to the top.) Give the pack a good shuffle but taking good care not to move the top card.

You now undertake to show how easily you can find the drawn card

by touch and in order that you may not be accused of looking at the cards you will place them in your pocket, which you pull out and show empty. Place the pack in the pocket and ask at what number you shall produce the drawn card; suppose the answer is four. Take three cards from the bottom of the pack and the fourth from the top which you will remember is the drawn card. Now take what the audience supposes to be the same pack out of the pocket, but you really leave the long pack in the bottom part and take out the short pack from the top, when, of course, the change is effected without exciting suspicion. The remaining five cards are now collected in the short pack to be produced in any way you choose.

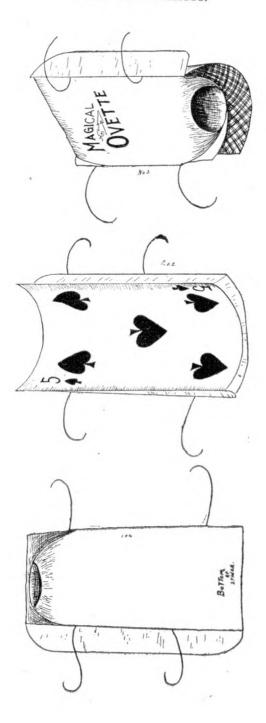
CARDS AND HANDKERCHIEFS.

from ANYWHERE

This stunt will give the wise acres a jolt. Watch this—Effect: Performer removes his sleeves—shows his hands perfectly empty—fingers wide apart, etc. Then he gets one from bottom of this foot, and one from back of knee, and a few more from space, and so on he continues to get cards from anywhere and everywhere when suddenly he catches a large silk hand-kerchief—and then another one or two. Then some more cards, one at a time, mysteriously materialize in his outstretched hand, and then more silks and so on he continues to produce alternately cards and silks until over a half a hundred is produced while all the time showing his hand to be perfectly empty and all fingers wide apart. And hands all the time at arms length from body. This is Magic!

This wonderful effect is accomplished by the aid of a new card and handkerchief "Spider" which we will now endeavor to describe.

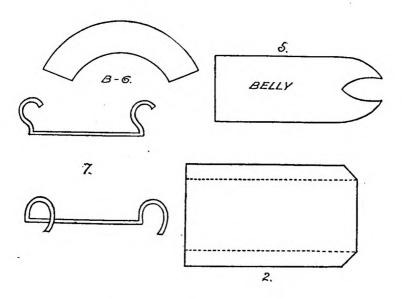




CARD AND HANDKERCHIEF "SPIDER."

You can make this spider from any tin can, as follows:—Cut a piece of tin out of the side of the can about $3\frac{1}{4}x3\frac{1}{2}$ inches. Now, allow the curve to remain and bend up edges from concaved side about $\frac{3}{4}$ inch each to about 45 deg.—See Fig. 2. Now cut another piece out of the side of the can $4 \times 2\frac{1}{4}$ inches. And out of one end of this piece cut a crescent about $\frac{1}{4}$ inches at the widest part see B-Fig. 6. Now place the concaved side of this piece to concaved side of your other piece and solder thereto; and you will have an apartment for silks and which we call the bottom or belly of the "spider"—(See Fig. 4).

Next bend two pieces of wire as in Fig. 7 and solder them on to bottom edges of fake, as in Fig. 1 and 3—because a "spider"—not a frying pan—must have "legs." Now paint the whole thing black.



PREPARATION AND MANIPULATION.

Fill "Spider" with a full pack of junior cards, and apartment underneath is stuffed full of fine silk handkerchiefs. The cards are produced one at a time just as you would if you had 10 or 12 cards back-palmed.

The handkerchiefs are linked together the same as production from ball or an egg, etc. To Back-Palm Spider—Place thumb against the end and push—at the same time curl fingers under it like a fist, then, as you turn your hand over straighten out your fingers. The first and fourth fingers are on the sides of spider and come against legs.

To bring Spider to front of Hand:—Curl fingers in like a fist. Press thumb against face of the eards—holding spider against fingers while the latter straightens out. The first and fourth fingers naturally come against legs, by means of them, the Spider is held securely to the hand.

PART THREE

MISCELLANEOUS

Ink Thru Hat (Several Methods)
Useful Exchanging Bag.

A Deceptive Dodge.

Spirit Watch.

Twentieth Century Magical Transformation.

Improved Rising Rope and Hoop.

Mammoth Flower Production.

The Dove of Peace.

USEFUL HINT.

How to prepare candle wick proper.

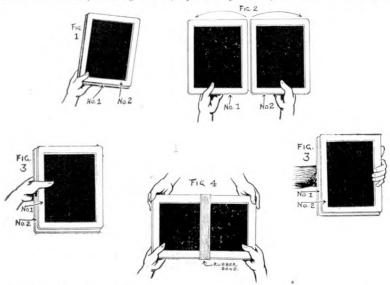
Cut off wick flush, break off about an inch and half length of toothpick, (wooden) and force sharp end into candle for fake wick. Split top end of fake wick a little. Take from water a tiny grain of phosphorous about size of ½ grain of wheat. Roll it over on paper to get water off of it. Now with a pair of pinchers or a knife blade, pick up phos. and force it into split at top of fake wick (but before doing latter let a drop of oil of turpentine fall on to phos.) Next mix a little, make up black with glycerine, and blacken tip of "wick" with it. Now when phos. is touched with kerosene oil it will ignite.

A much better method that I have worked out is as follows: imbed a small glass container into side of candle. Into this glass fake, oil is filled. Wick of candle is treated as above, to light same candle removed from holder with right hand and transferred to left hand, during which middle finger of right hand comes over glass fake and receives a drop of oil on middle finger of right hand is now touched to wick which causes it to light.

Note. Drop of oil is touched to phos, wick and NOT THE FINGER as a burn from phos, is VERY undesirable.

EASTMAN SLATE TEST.

EFFECT: Two slates are lieing on your table, small slate pencil, sponge and a dry rag. Sitter washes each slate separate drying them with dry rag shown clean on all sides, small pencil put between the slates, held by medium and sitter, writing heard, opened by sitter, he finds a message.



WORKING: Write a message on one of the slates which we will call slate No. 1 or message slate. No. 2 slate is unprepared. Lay No. 1 on table, message side down and No. 2 slate on top of this. Now you are ready. Pick them up just as they lay. Slide the top slate forward a little, advancing to sitter. Take it off and tell him to wash it with sponge, and dry it good with the dry rag. You in meantime hold No. 1 slate in your hand. Message side down, so he can't see it. When he is through tell him to put the rag on table. Now watch his eyes. Take slate from him, pretend to look at it to see if it is good and dry. Tell him to take slate

pencil and put his initial up in corner of slate. As he drops his eyes to table, put this No. 2 slate under No. 1, (he will think you placed it on top.) Point with your finger up in corner of this top slate No. 1 telling him to put his initial there. Then slide it right off and lay it on table (message side down) hand him the slate you still have in your hand telling him to wash this one also. Dry and put his initial up in corner when he is through. (In reality, the same one he did, wash the No. 2 slate.) Now he has his initials on both slates and he thinks he has examined and washed both of them. Now lay No. 2 slate on No. 1 which is on table and go through the following moves. Pick them both up. No. 2 is on top. No. 1 on bottom. (Message side down), open them up. See fig. 2 (which shows inside of slates) and slide No. 2 under No. 1. Turn them over on wrist. Fig. 3, (which shows bottom of No. 2, turn them back again in hand. No. 1 on top, No. 2 on bottom. Cut them (meaning put No. 1 under No. 2) which leaves No. 2 on top as at first. Open them again as in fig. 2, showing inside of slates. Slide No. 2 under No. 1, etc. These moves have the effect of showing all sides of both slates clean (in reality only 3 sides.) Repeat these moves a few times ending with No. 1 on top. Slide No. 1 off with right hand, tell sitter to put slate pencil on top of No. 2 slate. Put No. 1 over it. Put a rubber band around both slates, which holds them together and gives you an opportunity to turn slates over so No. 1 comes on bottom. So then when large rubber band is removed and slates are opened by sitter, writing appears on top of the under slate, No. 1. Now after you have rubber band around, hold slates with sitter lengthwise like fig. 4. Your fingers are under slates, thumbs on top, palm of hands facing up. A. La. "Keeler." Now scratch under slate with first finger of right hand. It won't show on wrist as finger cards move on the back of the hand. Say "Here is some one now.' Keep scratching along making dots, etc. Then tell sitter to remove hand and open slates up (and he finds a message).

"Remember":

1. — Hold slates **lengthwise** so they can't see your finger scratching under slate.

2. — Work slow. A slate test requires 20 to 30 min.

3, — A slate writer's moves is **very bold.** That is what makes it deceiving.

4. - Practice the moves 2 weeks before showing the test to anyone.







SPIRIT FACES ON SLATE.

Scratch all over in one corner of slate with pencil, then rub your fingers all over it, and you have a white EVEN spot. Cut Lydia Pinhams picture or some other out of a paper. Wet the **under** side of it, lay on white spot and trace lines of face with pencil, take paper off from slate, and you have the outlines in black. Wrap a toothpick in handkerchief, wet the end and trace around or rub out all white up to **outlines** of face. Try this in place of just a message, it looks like the real thing.

INK THRU THE HAT

Improved Methods

There are many very good tricks that have some drawbacks: "Ink Thru The Hat" is one of the finest effects out, but its drawback is in getting the fake into the glass.

For the benefit of those who are not familiar with the secret of this

trick I will here offer a brief description of accessories used.

Glass pitcher contains a celluloid fake—(See Fig. 1)—Ink is poured in space between pitcher and celluloid fake. A rubber tube at bottom of fake connects interior of fake with the space between the fake and the pitcher. A plug attached to a thread fits into the tube and thread hangs over on outside of the pitcher. A celluloid fake to back of the table. The fake for the glass is filled with ink and placed on the servante.

I will first describe what I think a much better arrangement for the pitcher than the fake now in use. Instead of the celluloid fake I have made a tin disc which snuggly fits the interior circumference of the pitcher. Attached to disc we have two wire legs. Our pitcher is painted black up to level of disc, and disc has two holes thru it. We also seal disc to pitcher

by means of plaster of paris mixed with ink. See Fig. 2.



We plug up the holes in disc with wax, thread attached, and pour a glass full of ink on the disc. Now when we pull the thread ink runs through holes to bottom compartment producing same effect as with the celluloid fake; with the advantage that the amount of ink which appears to leave the pitcher is exactly no more—no less—than the glassful which you put in the pitcher, and which you catch into the glass under the hat, and which can be poured back into the pitcher, as proof—providing only that the space under the disc, can accomodate only the glassful that runs thru—which can easily be arranged by partly filling lower compartment with ink beforehand—leaving room only for a glassful.

Now, regarding the glass of ink: In the old method, a celluloid fake which fits inside of the glass is filled with ink and placed in position on the servante. In presentation the glass is placed on the table, and fake filled with ink, is placed in to the glass while covering the latter with a hand-

kerchief.

Not being in favor of this method of getting the ink into the glass, I have devised several methods which I have thoroughly tested and found to be entirely satisfactory. I will explain my methods in the order in which the improvements were made.

In my first experiment 1 made use of two glasses. I would fill one with ink and lower it into a "well." The empty glass, I would cause to drop into a well while shifting the hat.

Now, instead of lifting the hat to show glass of ink under it, I would reach under hat and remove glass full of ink from well. Of course, I could have arranged an elevator to raise glass of ink from well, but I didn't care much for this method, so I tried another method as follows:

Using two glasses, one full of ink and both wrapped in paper. The one containing ink I placed on chair Servante. In reaching for the hat, I would exchange the glasses. But still I wasn't satisfied. So, since then I worked out the following two methods which I found to be the best. In

these methods I use goblets.

Get an 8 x 10 inch book of about 100 pages. Cut center out of the pages and make a square box out of tin to fit the cut our space within the book. Or, you may use "make-up box" or Cold Cream Box. These have screw tops. For myself, I made one with small screw cap, just large enough to hold the glass of ink. I drilled two holes, one on either side of this box, and to one hole I soldered a very small piece of tubing; long enough to reach only 1/16 inch thru book-cover when fake is in place in book. Wax, with thread attached is used to stop up holes in fake and the latter is then filled with ink and placed within the box, leaving thread outside where it is easy to get a hold of. By pulling thread ink will run out through tubing into glass below.

The book can be shown on both sides without any danger of exposing the secret or creating suspicion. A book is a very commonplace article and as innocent looking as any accessory the magician could use; and passing ink through a book appears more extraordinary, probably, then passing thru hat. Place book on empty glass, and pitcher on the book and pull the thread

and the trick is done. No exchanges to be made.

STILL ANOTHER METHOD

Make a celluloid fake as follows: Grease inside of the glass you intend using and fill half way with plaster of paris. Stick in a clothespin or something similar for a handle. When dry, pull the form out by the handle. Cut shape, of this form out of a piece of paper—but have it about ¼ inches shorter than inside of glass. Now, using this paper as a pattern, cut out a shape from celluloid; then with Bananna oil, stick the celluloid pattern into shape and place it into the glass, and cement it at the bottom with 'Ready Transparent Cement.'' Next, cut out a celluloid disc and glue it to inside of celluloid fake flush with the top. With this method I use a small double saucer. It requires but a small whiskey glass full of ink to fill the faked glass right up.

USEFUL EXCHANGING BAG.

A trick paper sack can be made as follows: Get a small box, say 5 x 9

or larger according to the purpose for which you intend using it.

Divide lower part of sack into two compartments and, in order to gain access to which, you should make some sort of an opening in sack on the side, furtherest from the audience. Now put some confette into the box. Now the following fake will be necessary: Paste some confette on a slip of paper and form it around on the inside of a tumbler. Next, fill the glass with candy and place in one of the compartments within the sack.

To Perform:—Show empty glass, and fill it full of confette from the box. Now while talking and standing behind the table facing the audience,

we lower glass with confette in compartment and bring up faked glass with

candy.

Cover glass with "hanky" and "Presto". Remove hanky taking away with it, the shell and exposing glass of Sweets which we distribute to the juvenile portion of the audience.

Remember this is only one of many uses to which this sack may be put

-especially for exchange purposes.

A DECEPTIVE DODGE

Get two pieces of paper alike, about 4x7 inches in size. Fold one edge over, several times and then wrap it up. Place this in your vest pocket.

Now have card torn up and pieces wrapped up in duplicate, and place in the same pocket, leaving corner or edge sticking out a little bit in sight, Now after card is restored, have someone feel that the pieces are still in

the paper. But when opened-the pieces have vanished!

It is hardly necessary to add that in removing slip from pocket you pull out duplicate and what was taken for torn pieces, was only the edge of the paper which was folded over several times—and then rapped up. Try this next time you work the torn card trick.

Good gag would be the "Lightless Cards." See "Tricky-Tricks."

SPIRIT WATCH

Take a watch, a hunting case one, take off crystal and bend the hour hand (big hand) down a little so when you turn the hands around it will ketch just a little on the smaller hand, now if watch is closed, by turning stem you can feel the hand ketch every time. Don't bend it too much though. Working: Have watch set about quarter to 12. Show it to sitter. Close the case up. Turn hands 4 or 5 times (turns) counting each click that you feel. 3 clicks would be 15 min. after 4. Tell sitter "we will just set watch while case is closed so we can't tell what time it is." Give watch to sitter to put on 2 slates just before a slate test, and when he opens slates up he has a message and departed friend has also wrote "time by watch is just 15 after 4." You can also use this as "Mind Reading" effect for "Second Sight Act." With a little practice you can turn hands and tell to the minute what time you have set watch at while watch was closed.

LIGHTED LAMP VS. ROSE BUSH & POT

OR

TWENTIETH CENTURY MAGICAL TRANSFORMATION

On Magicians TABLE is seen a rose bush in a large flower pot. Performer passes his hdkf. in front of pot and bush when the latter is seen to have transformed and is now a lighted Lamp! No trace of pot and bush to be seen! NEXT performer passes hdkf. in front of lamp and the latter also vanishes!

APPARATUS and SECRET—The flower pot has three sides which fall flat on the table (see fig.) the branches of rose bush fold un against main stalk of bush. The latter is weighed and allowed to slide down into table leg—see Fig. The lamp, which is only a half model is concealed by pot and bush. The half-lamp is laid into a cavity in table top which is formed to fit the lamp. Flat side of lamp lies flush with table top and corresponds with it in color; which renders it invisible.

So there you are—the whole thing.

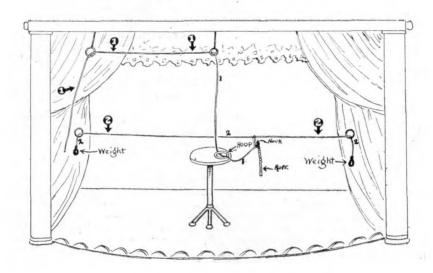
What more - Applause - could anyone want?



IMPROVED RISING ROPE AND HOOP.

Effect: Performer shows a length of soft rope about 6 to 7 ft. in length which he curls up on floor he makes passes, rope starts to rise, when nearly all is up, he places a solid wooden hoop over the top, this even knocks the wise ones off their guard that threads are used.

The part that puzzles the wise ones is the passing of the solid hoop over the top of rope, they will argue, if a thread is used how in ? can he place the solid hoop, over top of rope. ? Study out the drawings and you will notice that 2 threads are used. 1-1-1-1 is fasten to end of rope all the time, it is first run up above stage through 2 screw eyes, end that goes down stage is first run through the small wooden hoop on table, and now the end is fastened to end of the soft rope, the rope should be placed on floor, near table so it will not tangle, end of rope where thread is fastened has small wire hook. 2-2-2-2-2 is another thread which is run across stage a little higher than your head, so you can reach it with ease, this thread is on small hooks assistant stands ready and holds the other thread which runs above stage, the one that has rope fastened to it.



HOW TO PERFORM THE TRICK ON THE STAGE.

Performer picks up rope from floor (care must be taken so that there is enough slack on this thread so as to not detach the hoop on table). Curls it up, but before he places it on floor, he reaches up and gets thread number 2 and hooks end on this. Do not use weight. I use thread SLACK and let my assistant work this so the effect is better if worked slow instead QUICK and SUDDEN; when it is on a LEVEL performer picks up hoop from table, at same time assistant pulls in slack on this thread so it is tight—performer now can release hook from cross thread so weight of rope is now on the thread above, now the hoop can be placed over rope (because it was already over the top thread). HOOP is released from rope from other end (below) and given for inspection. Rope lowered, by assistant thread broken, rope coiled up and thrown up in air, so it comes down loose, now all is clear.

MAMMOTH FLOWER PRODUCTION.

Effect: While the performer is busy with some trick or pattering to his audience — A large inverted sunshade or umbrella filled to overflowing with

beautiful flowers, suddenly appears into his hand.

When success attends ones efforts in inventing or working out an original trick, the tendency to become over-enthusiastic, is, no doubt, quite strong. But the instantaneous appearance of this enormous bulk, without the use of foulard, flag or other such means of encealment, sums, at least, to be another justification of our claim that "New Erie Magic" really does represent a higher type of Magic than that which has hitherto known to prevail.

True, such, or similar effects have been possible in the past by means of "Black Art" reflection and the Moving Picture Film. But "Black Art" is done under cover of darkness. Reflection might be classed with "Motion

Picture" Magic which is "Machine Made."

Up to the present time the magician has not been able to duplicate the wonderful effects "Machine Made Magic"; and, although the latter is very pretty and interesting, it can never satisfy the human instinct which loves real mystery, no more than can the hand-organ take the place of the human virtuose.

The way in which the world is progressing these days; the Magician, if he would save his art from extinction, must move up a few notches occasionally, and be able to create real mystery. Most of present day "Magic" is really not magic at all. At least it is of a very poor quality; in that the advantage the performer takes of his audience is too bold to obvious. It is this condition that is primarily responsible for the refrain: "Magic is Dead."

Of course the Magician must have the advantage; but his advantage must not be obvious to his audience. At least, not so obvious as that of "Machine made magic."

The point which I wish to emphasize here is that, it is the "Obviousness" of the magicians advantage that discounts his "mystery" and disqualifies his "Magic" whether "Machine-made" or "Hand-made."

MAMMOTH PRODUCTION OF FLOWERS.

Construction: Secret.

(1)—Procure a large Self-Opening Sunshade or Umbrella. (2)—Cut out a Disc from a Vera-colored, figured piece of silk. (3)—Open umb. and invert it. (4) Stitch edge of disc to inside of umb. All around or at intervals so that it will form a false bottom to Umbra. About two inches below edge of Umbra.—See Fig. 1—(5)—Cut from 3 inch ribbon several pieces as long as ¼ of diameter of false-Bottom. (6) Partly close Umb. and find lowest point of fold in false-bottom (See Fig. 2), and sew one end of each of the ribbon cuts at intervals all around. (7)—Punch holes through stems of

flowers and thread them-tieing a knot on each side of each to limit their freedom. Put about 10 flowers on first string-20 on next-35 next and 50 or more on the fourth string according as you find the capacity will allow. (8) - Now, while assistant holds ends of string (See Fig. 3) place hands at each end of string of flowers. Bring hands together closing flowers; and place smallest bunch at bottom point of the (now) doubled false-bottom. On top of this place the next larger bunch and so on to the top. Now bring up ribbon and fasten with button or hook and eye to hold flowers in place and to keep them from opening out while loading.

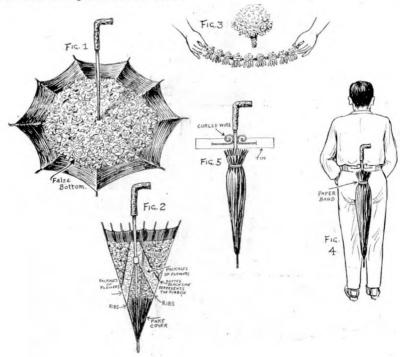
(9) - Now cut 4 or 5 lengths (more) of your 3 in, ribbon about 18 in. long, and sew one end of them, at intervals, to false-bottom about 3 or 4 in. from its edge. Next string a lot of flowers-loop up the string and fasten to form permanent bouquets, and fasten one of these boquets to the free end of each 18 in, ribbon. Now close flowers into a packet and roll it up into ribbon and tuck the roll between the tiers of flowers within the closed Umba.

(10) While assistant holds ribs of closed Umba-unfasten the buttoned ribbon that holds flowers in place and put a strip of paper around top of

Umbrella and fasten with paste. (See fig. 4 and 5.)
(11) Now to "pocket" the "load." Insert the point of Umba. into pants, cuff behind and a piece of black tape around or partly around body will hold handle secure (see fig. 4.) Now this is all you need if the handle of Umb. is a straight one, if not, you will need some other kind of a holder. A very good one is illustrated by Fig. 5.

(12) Now with a needle and double thread take a stitch or 3 into seat of trousers, then pass needle and thread under the paper band and again stitch

Now, to produce flowers, all performer has to do is to take hold of handle and Straighten Out his Arm!



HOW TO PRODUCE

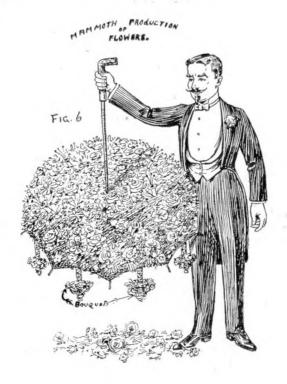
Performer stands at left of his table facing the right hand (to him) portion of his audience. Now a little "misdirection." Performer has a ball concealed in his hand. But shows hand empty by means of the "Change over palm." Extending his right, closed hand—he pulls up right sleeve, etc. and finally produces ball which he lays on table. Now he extends left hand (right hand rests on hip—natural position) for a moment; then pulls up left sleeve (and returns to hip) while left hand pretends to conceal something—finally lowers hand and makes a toss into the air; and while, the audience is watching the assendancy and decendancy of the imaginary ball—performer suddenly whirls around TO THE RIGHT and faces left hand portion of his audience—holding the inverted Umbrella filled to overflowing with flowers in his outstretched hand!

Now, of course, the performer will use his own sort of misdirection. It is plain and evident that the production can be made at any unexpected time while, and during the performance of any other trick or while "pattering" to the audience.

This production will make the little folks say **Ow!** and make the grown folks think **Ow!** if anything will, for it is really a stupendous surprise which leaves no room for solution by the "Lay."

And yet: It is all so nicely and cleverly arranged, that failure is impossible.

It's sure fire. You see the flowers are all ready and only need the room which the opening of the Umb, gives them and there they are and the Bouquets roll off and fall "overboard" and unroll themselves—because they can't help it!



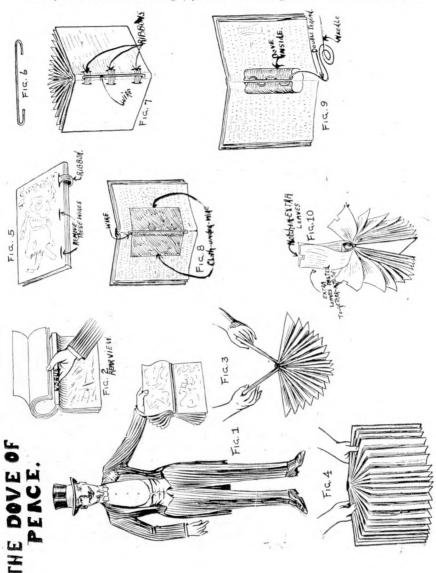
THE DOVE OF PEACE EFFECTS.

WITH A Copy of "VOGUE" "Saturday Evening Post" or other similar magazine rolled up in his hand, the performer comes forward allowing the leaves of the Magazine to slip slowly from his thumb and fall down in front so that the audience may see the size of the leaves, and that leaves only with the printed matter and pictures alone make up the copy which the performer exhibits. See Fig. 1 and 2.

AFTER all the leaves have fallen down performer takes the Magazine in his left hand and spins out the leaves again, but the reverse of the way in

which they were allowed to fall the first time.

NOW, as if this isn't enough, performer next grabs a few leaves in each



hand and gives magazine a shake. See Figs. 3 and 4.

NEXT, performer holds magazine on left hand in position to readslowly turning the leaves with his right hand. Without warning a live Dove flies out of the Magazine! And out over the heads of the audience. There are three long streamers attached to the Dove's tail making a very pretty, as

well as surprising spectacle—But—Now wait a minute.

PERFORMER has no Dove or Pigeon-nor Chicken concealed about his person or his clothes. Performer removes his sleeves before entering. There is no body work. There are no mirrors, traps, no assistant, no confederate. There are no tables or chairs on the stage. The Dove is really and truly alive and was never made into a Pigeon Pie.

SECRET and WORKING.

GET A Copy of "VOGUE" or, say the "Saturday Evening Post" or some similar magazine. Take a pair of wire cutters and remove the three

wires that the binders use to fasten leaves together. (See Fig. 5.)

NEXT, take a small screw driver and a hammer, put the "Periodical" on something solid and drive the screw-driver thru all of the leaves, just inside of where the book was wired-See Fig. 5. Now draw a short piece of white ribbon thru each of the three holes which you have made and tie on outside. See Illustrated at Fig. 5.

NEXT, GET a piece of good stiff wire about 8 inches long and bend the

ends as in Fig. 6.

NOW open magazine at the middle and hook the ends of the wire on to ribbon-the two near the ends. See Fig. 7.

NEXT push a piece of soft cloth under the wire. See Fig. 8.

Now, before we go any further, I'm going to put you on to a peculiar wrinkle concerning birds and chickens. You may, or may not already be wise to the game. However, it is worth the powder.

If you put a chicken's head under its wing and lay the chicken down on the same side-the chick will sleep indefinitely and never move. The

same is true of hirds.

NOW, returning to where we left off: You lay a Dove in the center of Cloth-Fig. 8-But we hardly think it necessary to put its head under the wing, for, instead, we bring the cloth up around the "chicken" and baste the two edges together with a double thread rather snugly around the bird. See Fig. 9.

NOW the next thing we'll do is to take two leaves from another copy, or we can tear out two leaves from the copy we are using as there are a superabundance of leaves; besides we are going to reinsert them anyway,

into the copy we are preparing in the following manner:

Place one of the leaves (we will call these two "extra leaves") on either side of bird and paste to cloth-See Fig. 10. NEXT, paste the two extra leaves together at the top-See "C" Fig. 10.

NEXT, cut a notch about one inch in top center of two extra leaves-See Fig. 10. Also cut a corresponding notch into top center of the next three leaves-See Fig. 10.

BUT HOW IN THE H-? Now wait a minute!

You see the notches are very important as they "do the trick," you might say. Here is where they come in-Listen! The leaves are slipping lively from under performers thumb, but when it comes to the notched leaves, the thumb can exercise no resistance, the result is that the 5 notched leaves all go at once—Practically together and, like a flash! You can stand close to a mirror when you try this; and no matter how alert you watch, you'll not be able to catch the faintest glimpse of anything suspicious. As Martinka's Brother would say. "They can't see Nuddings"! And a trial will convince you!

Now, stick the needle in the waistband of your trousers or in your vest. Double up magazine loosely—like a roll—and you are ready for rehearsal.

PERFORMANCE: You are holding down the leaves with your thumb and allowing them—the leaves—to escape slowly from under the thumb and fall out and down toward audience. Now when you shall have gone all thru the magazine, you can change to left hand and spin out the leaves again; and if you think that isn't enough demonstration, you can show magazine as Illustrated in Figs. 3 & 4. (See Effects.)

NEXT, performer holds magazine on left hand in position to read, and while he slowly turns the leaves with his right hand, his left hand is extended—Moving magazine from body. This automatically pulls out the

thread and releases Dove, which flies out over audience!

NOTE: If the **Dove** should happen to over-sleep itself, or, in other words fail to arouse when released; performer can insert right hand between the two "Extra leaves," at the bottom and push **Dovie Out** and then he'll have to Swim!



PART FOUR

MAGIC RAG CHEWING By A. NUT

17.

MAGIC RAG CHEWING

By A. Nut.

Note:—This treatise is intended as an answer to a number of stock questions which I had fired at me before and since leaving the stage by magic Fans, Amateurs and even some of the profession.

Let it be understood that the opinions here expressed are merely Individual. The views of others concerning any phase of Magic, will always be welcomed by me, to the end that mutual and general benefit may result.

"OVETTE"

THE PROFESSIONAL OFTEN TIMES PUTS A DAMPER ON MAGIC.

Some time ago I had a talk with a "professional." I met the chap after the show; and during our conversation I asked him if he had seen certain effects described in a magazine. With a rather haughty air he replied: "Say, I'm a Professional Magician and don't have to look over books or magazines. I've been doing this Act of mine for five years, and I'm getting away with it"! (Yep! Just like that! We get that way after a while!)

There you are: Five years doing the same act—never changing it, because he managed to get away with it. Can you beat it? Can you figure it out?

No, they don't wear their old straw hat during the winter, nor the same style suit all the time—but their profession—well, their profession can go hang!—and still they call themselves down-to-the-minute professional magical entertainers!!

Yes, the "Professionals"—many of them—are "doing their bit" to put Magic on the blink—ask any Manager. Ask La Vellma (David J. Lustig who is now managing a theatre and who did an act for some years). When the magicians of this country begin to show the enterprise that characterize our Brother conjurers across the pond, then and not until then, will the bookings of Magic Acts here tally with those of foreign countries, where you generally find at least one Magic Act on every vaudeville programme. "Over There" the audiences appreciate a real magic turn because they are educated to give a good magician a rousing welcome because the actor doing magic forces them to believe in mind his act and combines mystery and novelty that demand attention.

Over here too many magicians have the same effects, and, worst of all retain them on their programme year after year; when they must, and do lose their novelty and charm, which is the life and winning propensities of Magic performances.

THE COMMON OBJECT THEORY

It is common notion that great expense must be indulged in, in order to improve an Act. This is not necessarily so. For instance:—The principle of adopting "Common Articles" to the requirements of tricks and Illusions, may be a good idea with which to experiment. (Such articles as are handled every day by the Audience.) The theory is that where unfamiliar pieces of apparatus are employed; there exists in the mind of the thoughtful onlooker a doubt that such apparatus is free from trickery. The result being that the spectator's "credulity" is shattered and he loses interest in the trick.

I would advise, as general rule, not to use the same device in succeeding

tricks, nor the second time in the same trick.

In the execution of a series of processes leading to a final result or "effect" there, should be evident reasons for your mode of procedure, so that each step you take will appear logical and natural. (Give this lots of thought.)

I am a believer in pretty stage settings—but think it unadvisable to crowd the tables too much or have a lot of "junk" lying around. Have each piece of apparatus brought out as you need it.

It is generally an advantage to select such tricks as facilitates the greatest accomplishment with the least apparatus.

A TEST OF A MAGICIANS SKILL

It is generally conceded that one of the best tests of a conjurer's skill is his ability to get out of a difficulty and turn a mishap to an advantage. If you skillfully lead the audience to believe that the error was intentional and actually a part of the act, very few are likely to notice the mishap at all. For instance, and for example, read the following reminiscences:

While I was doing the handkerchief pedestal stunt, I dropped the bottomless glass. You can imagine my feelings. The glass smashed and my feelings registered "S. O. S."

While I was pushing the pieces of glass aside with my foot, an idea came to my mind: I ordered a glass and upon receiving same, placed it, mouth down on pedestal and covered it with a handkerchief. At the same time I pushed handkerchief into mouth of glass and finished the trick. I haven't used bottomless glass since that time. What's the use—one gets the same effect with any glass as I have explained—so why bother with carrying the specially prepared article?

While doing several card effects at a "stag" affair I was challenged to use one of the Clubs decks for my next experiment, which happened to be my last card experiment, known as "The Torn Card Trick."

While they were getting deck I got a plain envelope and made a slit on face of it I had a card selected and corner torn off. Next. I showed envelope to be empty and placed it, flap uppermost, on top of deck, so that slit came near the edge. By holding pack of eards together in one hand, I pushed selected card through slit and on top of deck. Envelope scaled, and burned, deck shuffled and card found in pocket. Card was easy to locate owing to missing corner—after the trick was over I breathed with relief.

Another time while working torn and restored paper stunt; just as I had pulled the whole strip out of the fake thumb—I dropped the fake Calamity!!

Well, while I was pretending to squeeze the pieces together I happened to think of concealing the pieces in my mouth. So while slowly pulling out the long strip, I made several pretenses of moistening tips of fingers in the mouth where I succeeded in concealing the torn pieces under cover of this maneuver. I was then enabled to complete the surprise in the usual way by showing hands empty. This happened some 12 years ago. Since, then I have never used fake for the paper—tearing trick. I put the secret on the market and there are many who will remember it, and a number who have made it one of their feature experiments.

It all goes to show that there is always a way out—if you retain your presence of mind and don't get rattled. He who takes an interest in his work, will find it easy to overcome any obstacle, and, besides you improve the Art as well as your work.

A WORD ABOUT OUR MAGIC LITERATURE.

Up to the present time we have had books from many authors. Many of them of the ''dream'' order. Treating principally impracticable, theories or what you might call ''imaginary Magie''—stuff that looks good in print but impossible to perform.

Refer to our periodical magazines of Magic; here we have it rampant. Someone or another is explaining some new trick. Frequently it is merely an honest enthusiast running away with himself; and his mistakes can never be forgetten, for his explanation deceives many including himself. He believes that which he writes to be workable. Yet when a practical test discloses the error, he lacks the courage to admit his blunder. Then we have the ''Idiotorial Necromancer and Presto High-Diver, who writes learnedly of that which he does not comprehend and which he is incompetent to analyze.

Worst of all, however, is the party who writes books for no other object than the greatest possible sale, who has hardly mastered the A, B, C, of Magic and who may one day experience magical Ostracism by writing books filled with that which exists only in Dreamland—Impractical theories that vanish before they Materialize! Books explaining effects that his Satanic Majesty himself could not perform are plentiful and several of this variety lie before me as I write. Pretty covers, odd printing and a batch of absolutely useless so-called tricks that make one wonder whether the authors hit the pipe, use the needle or sniff the stuff. Books of this sort are useless waste and such authors, who would have one and all believe them to be the greatest magical creators in the world (Heaven save the mark!!) should be ousted from the art that the real magical student follows.

Look over your bookcase, Mr. Wand Wielder, and you will find a number of dandy, impressive looking volumes on Magic and its kindred arts but how many of these books have aided you in your magical studies? I know you who can use the brains the ruler of all have given you will readily agree with me.

Of course, there is some good in the worse of books but after reading the so-called "Later Day Miracles" written in high sounding language with misleading descriptions and drawings—we arrive at but one conclusion; the work was written by some hashish or cocaine follower who lives with his head above the clouds and dreams, dreams impress none but the dreamer himself.



PART FIVE

ILLUSIONS.

The Human Smoke Stack.

Ovette's Modern Miracles.

Etherta.

The Human Aeroplane.

THE HUMAN SMOKE-STACK.

A head-liner and a rare Novelty consisting of scientific experiments of a remarkable character.

Effect:—Performer exhibits a pretty "crown" which is entirely free from trickery, being simply a metal band, perforated all around (see "A"

in Fig. 4) and which he places upon his ladies assistants head,

Performer now states his intention to treat the audience to a cup of coffee; but explains that their coffee-pot got smashed enroute and therefore must make this coffee in the tea-kettle, but, assures his audience that the ket-

tle is perfectly clean.

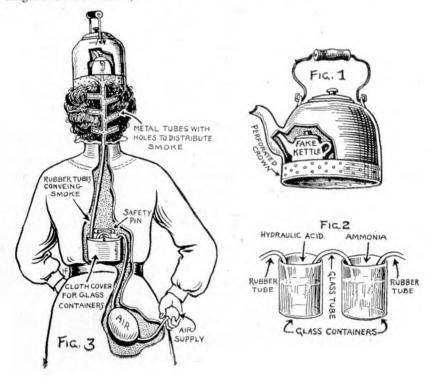
Now, while, talking, the performer puts some ground coffee into the kettle and, visibly pours in about a quart of water. Now the performer puts on the lid and places kettle on the crown on the ladies head as "B" in figure: Meanwhile the lady, being fond of refreshments, eats some fire! (See "Magicians New Field" for novel methods of "Eating" fire). And presently volumes of smoke is seen to strain through the ladies hair, and through the perforations in the crown.

Now shortly the kettle begins to "sing" and soon it is boiling at a furious rate. The steam forcing its way from the spout in a convincing man-

ner and causing the lid to dance.

Performer now feels like taking a smoke and having no match, he lights his cigarette in the steam of the kettle! Next, performer removes the kettle from ladies head; pours out the steaming hot coffee, which he passes out to the audience for their delectation.

(Note):—If on any occasion, it should become desirous to lengthen this Act; many novel, strange and sensational Fire tricks will be found in "The Magicians New Field".



Apparatus for Smoke effect consists as follows:

Two glass containers joined together and held in a metal caseing, which in turn is enclosed within a caseing of cloth which is secured under the gar-

ments with safety pins near waist line at the back (see "Fig. 2").

Now, one of these glass tubes, (containers) holds Ammonia and the other contains Hydrochloric Acid. A rubber tube connects with ammonia container. Free end of tube is attached to a double-bulb air pump, which when squeezed forces air into Ammonia Chamber; and forces Ammonia fumes into the Acid Chamber. The action of the chemicals forms a vapor resembling smoke. Now, attached to Acid Chamber, is another rubber tubing which leads up under clothing to top of ladies head where the smoke finds an outlet through branch metal tubes with holes drilled along the sides, so as to distribute smoke, with the aid of the hair—which is made up over them. All over the top of ladies head. When lady leans back in chair, air bulb gets a squeeze. This forces the aid up through tubing and chemical Chambers.



SECRET OF THE BOILING KETTLE.

Inside of the Kettle we have a little coffee -pot with a long snout which reaches well up into the spout of the kettle. First you make the coffee—strain it and put the coffee (liquid) into the little pot inside of the kettle. Next, put 3 or four lumps of hard, unslacked lime, about the size of a goose egg, into the kettle. The amount best suited can be ascertained by experiment.

To Perform:—First put a few tablespoonfuls of ground coffee into the kettle. Fill a "Ching Foo Can" with warm water and visibly pour into kettle (by this means you only pour in the amount you require—the rest remains within the can, though to the audience you seemed to have poured in all the can contained—about a quart.)

Now, in a few minutes, a chemical action takes place, within the kettle and an intense heat is generated, with the result as previously described to the uninitiated this effect appears most extraordinary. A charming perplex-

ity so real and yet so absurd as to provoke hearty laughter.

The eigarette is a tin tube the size of an ordinary eigarette. Fill tube with tobacco and paste a eigarette paper around the fake. Now, in one end is embedded a tiny lump of metalic Potassim. The potassim can be fastened with magicians wax. This end should be marked so that you'll know which end is to be lighted.

OVETTE'S MODERN MIRACLES A HEADLINE ILLUSION ACT

By Magical Ovette

Sometime ago discovering the fact that magical entertainers did not appreciate the possibilities of their fascinating art so to instill enthusiasm I created a Guessing Institute which aroused considerable interest. A detailed synopsis of the act which was to be given follow the modus operandi, of course is not given due to the fact I have turned the Guessing Contest over to another. But a magician with ideas can form an act of this sort using his own original methods.

SYNOPSIS.

ABBREVIATIONS.

M.-Music, M. S.-Music stops, M. C.-Music continues, Sl. M.-Slow music, W.-Police whistle, Bang!-Report of police shot. Bang! Bang!-

Two shots, etc.

FEATURE NO. 1—ELEMENT OF PURGATORY—Curtain Rises: M. Performer enters, and as he advances toward foot-lights he passes a small stand, from which without stopping, he picks up a sheet of paper about 6x9 inches in size. Near the foot-lights he shows his hands and slip of paper on all sides and fingers wide apart. (M. S.) PAPER BURSTS INTO A FLAME!

FEATURE NO. 2—BIRTH OF OLD GLORY—Before the audience has recovered from their surprise another surprise is thrust upon them. (M. Star Spangled Banner). BLAZING PAPER SUDDENLY CHANGES TO A LARGE SILK FLAG! The lower end of flag FLOATING TOWARD OR-CHESTRA. The latter, nor anyone within three feet of Performer could not possibly see from whence the flag came, as they didn't see it come—but it's there—just as though your eyes were closed and you had suddenly opened them. Its appearance is as sudden and mysterious as the flame that consumed the slip of paper.

NOTE THESE POINTS—(A). Paper NOT prepared before hand—just ordinary paper—Newspaper will do.—and UNPREPARED is laid on the table ready for the performer to pick up as he passes the table WITHOUT

STOPPING.

(B). There is no fakes—Potash and Sugar: Acid tubes, nor chemicals, concealed in performer's hands. Nothing to get rid of except the paper and the FLAME attends to that.

(C). Performer's hands never approach his body from the time he enters until flag appears—and NOT EVEN THEN. Arms may be bared.

FEATURE NO. 3—THE MYSTERIOUS ANGEL—(M. C.). Performer advances nearer footlights: then lowers flag until lower end touches the floor. When IMMEDIATELY his hands are seen thrust out at one side of flag. Then his head. Followed by emerging of his entire body—BUT. THE FLAG REMAINS SUSPENDED as though the performer was STILL BEHIND THE FLAG HOLDING IT UP! (M. S.) BANG! Performer pulls flag away and a BEAUTIFUL LADY IN TICHTS AND WITH WINGS IS SEEN!

NOTE THESE POINTS—No stage traps, No mirrors, No cabinets, No proximity to side wings, back drops, flies or curtains; and NO obstruction to CLEAR VIEW OF STAGE FLOOR, except flag which performer lowers as stated, and which the performer HELD ABOVE HIS FEET AND ANKLES AS HE ADVANCED. No Chinese nor Ancient Magicians gowns. Performer wears usual evening dress suit or Mephisto Garb. A remarkably Clean cut, Strange, Novel and Charming production. Contrast this with the usual mode of producing a grown person and the conception

of what MODERN MAGIC SHOULD BE WILL DAWN UPON YOU IN ITS TRUE LIGHT.

FEATURE NO. 4-THE EXECUTION-Performer (addressing the Mysterious Angel): "Where did you come from?

(The Mysterious Winged Lady shakes her head) "Where's your

(Angel again shakes her head).

(Here, Assistant hands Performer a square of pleated white clothpure white, excepting borders at the two sides, which are black. (We will call this a "Robe"). Performer hands "Robe" to Angel commanding "Here, put this around you!" (Lady makes several attempts to don the "ROBE" with comical effect, as her wings are in the way).

Performer (Addressing Assistant) "Remove the 'AÉROPLANES'." (Assistant removes the Angels wings). Performer (Placing Robe around Angel's shoulders) "Now, You may go." (Lady shakes her head). Come now, get back to the "GARDEN"—Adam will be uneasy. (Lady again shakes her head). (W). (Assistant rushes in). (Performer and Assistant escort the "Mysterious Angel" to a large screen near center of stage. NOW, WITHOUT FOR ONE INSTANT LEAVING THE AUDIENCE—lady is induced with the assistance of the two men to mount a step which extends across the front of the middle panel at the bottom of the screen. With her back against the screen, the lady is bound thereto at her waist line with black belts.

"NOW," says the Performer, Addressing the Audience as he walks toward the footlights, "Fellers, I'll show you how to git rid of 'em."

(Bang! Bang!)

Performer (without looking towards screen) "There, You see; She's

GONE! (Audience Snickers).

Performer turns and looks toward screen and is surprised and embarassed). Addressing the prisoner, who is still tied to screen, "Oh! Are you still there? "No," says the prisoner trying to get loose, "I'm still here." "Oh," (ejaculates the Performer) "We've forgotten something." (W.) (Assistant rushes in.) A black bag is now shown and placed over lady's head and neck. A rope lowered from flies is tied tight around the prisoner's neck over black bag.

HEAVY BOAR OF THUNDER-Followed by (Bang! Bang! Bang!) -The MYSTERIOUS ANGEL. VANISHES LIKE A SNUFFED OUT FLAME OF A CANDLE-immediately followed by fall of screen to floor. Proving to the Audience that the lady could not have passed through the screen as she could not have made her get-a-way and escaped the sight of The screen being isolated, away from and without proximity

to any hiding place.

Magicians will admit that this is a very pretty vanish, Lady "Robed" in WHITE, tied against a BLACK SCREEN—Vanishes with such START-LING and INDESCRIBABLE QUICKNESS. This feature alone, and of itself is TRULY A MARVEL, which fairly takes the breath, giving the nervous and mental faculties a surprise almost equaling an ELECTRIC SHOCK. She Goes-

"ALL AT ONCE And nothing first Just like bubbles do When they burst."

YOU CAN NO MORE SEE HER GO THAN YOU CAN SEE THE FLIGHT OF A RIFLE BALL.

No doubt that this is the first success at the evanishment of a grown person without previous covering or concealment by means of cabinets, curtains, boxes, sheets, screen, etc., such as magicians have been accustomed to using up to the present time. We place the LADY in FRONT of Screen; and NOT the SCREEN in FRONT of the LADY. QUITE A DIFFERENCE, isn't it?

This Vanish is not only NEW-It is PRETTY, SENSATIONAL, STARTIANG, PICTURESQUE; and in effect, the Cleanest and by far the fairest and MOST BAFFLING VANISH EVER WITNESSED.

In the interest of the ART, I will give, not only the Secret of this Illusion-"EXECUTION"-but also the ENTIRE \$500 CHALLENGE IL-LUSION SKETCH "THE MYSTERIOUS ANGEL" ENTIRELY FREE! and without any CONSIDERATION or OBLIGATION to ANYONE WHO WILL CREATE ITS EQUAL. And leave it to Dr. Wilson to decide all points.

P. S.—The Screen is Twelve (12) feet long, Six (6) feet high and

stands ten (10) inches clear of the floor.

Secrets of the ENTIRE FIVE FEATURED NEW ILLUSION ACT-THE MYSTERIOUS ANGEL with drawings and full instructions; Only \$500.

FEATURE NO. 5-REINCARNATION-(SL. M.) All this excitement seems to be too much for the performer who goes into a trance, sinks into a chair, and from his jestures seems to "see things" when suddenly his eyes are directed aloft where the "GHOST" of the Mysterious Angel is seen gently flapping her wings in decent.

When the "GHOST" Alights, the performer rushes forward; and cautiously picks up the WINGED ROBE, for that is all it proves to be. Performer smiles, and two assistants take Robe and place it around per-

former's shoulders.

The Performer seems to enjoy the joke, although he makes a very comical looking "Angel" as Robe comes only just below the knees. In this out-landish make-up performer strides boldly forward, near footlights, Assistants remove the Robe which the performer takes and within the folds of which, REPRODUCES the "MYSTERIOUS ANGEL"!!! Lady Smiles. Performer takes her by the hand and they bow themselves off.

Performer returns, and by this time, Audience which was dumfounded, sufficiently recovers to realize that it is the performer they owe for the absorbing, exciting and all around wonderful entertainment, and they are not slow in showing their enthusiasm, APPROVAL AND APPRECIATION.

NOTE THESE POINTS-No Mirrors, No Stage Traps. The "REIN-CARNATION" takes place near footlights in Center of BRILLIANTLY LIGHTED STAGE.

No doubt this is the cleanest and most surprising MATERIALIZATION EVER ATTEMPTED—BARRING NONE.

Feature No. 1—ELEMENT OF PURGATORY

Performer enters, and as he advanced toward footlights, he passes a small table from which, without stopping, he picks up a small sheet of unprepared paper.

Feature No. 1-ELEMENT OF PURGATORY

Near footlights he shows his hands and slip of paper on all sides. He does this freely, as his hands really conceal nothing. Yet paper suddenly bursts into a flame!

This trick is fully 99% perfect. There is not one such trick in a thousand. I challenge denial with proof.

Feature No. 2-BIRTH OF OLD GLORY

Suddenly one end of a large silk flag appears between performer's hands. The other end of flag floating at full length toward audience. This is the first you see of flag, so it must come from flame of paper or from what appears to all of us an empty space. Impossible? Well, performer's hands never approach his body up to this time and his arms are bare to elbow. But—The flag is there!

4. Feature No. 3-THE MYSTERIOUS ANGEL

Performer advances still nearer footlights and allows lower end of flag to touch the floor. When suddenly he ducks his head behind flag and thrusts his hands out at one side of flag, then his head, and followed by his entire body. The flag seems mesmerized, as it remains standing.

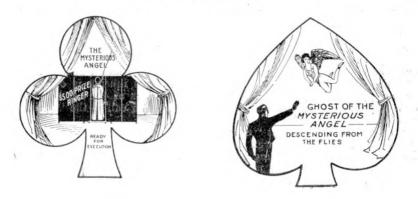
5. Feature No. 3-THE MYSTERIOUS ANGEL

Bang! Bang!! Performer's pistol shots rings out, when he pulls flag away and a beautiful lady in tights and with wings is seen, and is none other than "The Mysterious Angel!"

6. Feature No. 4-THE EXECUTION

As the immaculate modesty of magicians is so well known, I will merely state, without comment, that "The Mysterious Angel" was handed a White Robe and politely told to go and join the rest of her tribe, where the wearing of clothes has nothing to do with the high cost of living. But evidently the strange visitor preferred to linger. Perhaps she was stage struck. At least, that is where she "struck." But it takes a magician to find a way. Accordingly, the stubborn young Miss is chained to the center of a large screen and the "Black Cap" and noose adjusted. Evidently with cold-blooded attempt to kill! But! The "Angel" knows some magic "trick"







herself. In fact, "Mysterious" is her name! Anyway, she gets the performer's "goat" and escapes! No doubt she is in league with His Majesty Mephistophiles!

7. Feature No. 5-REINCARNATION

Suddenly all eyes are attracted toward the "flies," where the ghost of the "Mysterious Angel" is seen gently flapping her wings in descent.

As soon as the "ghost" alights, performer cautiously raises front part of "ghost," which proves to be, and is, nothing but an empty shell covered with the white "robe."

8. Feature No. 5-REINCARNATION

After exposing to view all parts of "shell-robe" and turning it upside down, two assistants pitch the empty "shell-robe" over performer's head and bring corners of "robe" around his shoulders and fastened in front.

The two Police Officers (assistants) have to hold their sides at the comicality of the professor's make-up and pose. A strange looking Angel Ghost indeed, as robe comes scarcely to his knees. But the performer strides oldly forward to footlights, where the shell-robe is removed and handed to performer who, within the folds of which, reproduces "The Mysterious Angel."

This is a most "perfect" illusion, a befitting final and a charming climax to a most perfect and powerful mystery sketch, destined to become one of Vaudeville's Greatest Feature Attractions!

TERMS, CONDITIONS and OTHER INFORMATION CONCERNING OVETTE'S MAGIC GUESSING INSTITUTE

AS MENTONED ELSEWHERE.

My New Illusion Act—"THE MYSTERIOUS ANGEL," consists of five features. It is Feature No. 4—The Execution, which I submit for phychological recreation, analysis and solution. This illusion is of the same higher type and magnificance as the other features of the act but being a little more Elaborate Sensational and Exciting, we call it the "Main Feature of the Act."

I sincerely believe that "Execution" will prove the most beautiful and charming magic effect, as well as the most remarkable and astounding vanish ever witnessed! Nothing like it has ever been seen on the American Stage. However, you must judge for yourself. If you will turn your judgement loose, give is full power to act, and compare "Execution" with any "vanish" you have ever seen, I will be perfectly satisfied with your decision. The following, in brief, is the effect:

Lady, "The Mysterious Angel," not a mere form, shell or dummy, but a Living Being, robed in white, and, without for one instant leaving the sight of audience, is placed in front of a large black screen and chained thereto at waist-line, a bag is drawn over her head and neck and tied tight around neck with end of rope which dangles from the flies. Not withstanding this cumbrance and security the Lady Vanishes like a bursting bubble or an extinguished candle flame, leaving only the dangling rope and bag. The screen is 12 feet in length, 6 feet in height and stands 10 inches clear of the floor for its full length. Immediately the vanish takes place two assistants push screen over toward footlights, so that it falls to the floor with a crash, leaving a clear view of the entire stage.

This illusion act, as a whole, is an Innovation, a Magical Triumph, which sets a new pace, marks a new epoch in Magic and raises the art to a higher plane, to the end that an early decease of our beloved art will be averted by keeping abreast of Live-wire Science which measures our progress and which is destined, finally, to even determine a social status in which the world's creatures will, for the first time in history, enjoy a Real

and True Civilization.

CONDITIONS.

This is not a "Guessing Contest" where the prize is awarded to a Single Winner. Our arrangement gives Every Guesser an Equal Chance to win regardless of how many other Guessers may be successful. Every guesser who offers the correct solution of the Mystery will receive the Complete Secrets and Full Instructions regarding the entire act, together with the numerous drawings, all entirely free.

TERMS.

One "Guess" will be allowed FREE on all orders from my lists amounting to 50 cents or over. Two Guesses Free on orders of \$1.00 or over. Three Guesses on orders on \$1.50 or over, etc., etc., allowing one "Guess" on each 50 cent value of purchase. Orders of \$5.00 or over will be allowed 12 Guesses and one guess for each additional value of 50 cents or over. Twenty five Guesses will be allowed on all orders of \$10.00 or over, etc. etc. ONE SECOND PRIZE OF \$10 VALUE.

The person who sends in a Guess which comes the nearest to those who guess correctly will be entitled to select items from my lists to the value of \$10 Entirely Free. If two or more persons come equally close to the ones who send in the correct solution the secnd prize will be divided equally between them.

YOUR MONEY BACK.

The person sending in the First Correct Solution of "Execution" will receive not only the New Five Featured Illusion Sketch: "The Mysterious Angel" Free but also His Money Back in full in the form of a free selection of goods from my lists.

DR. WILSON TO ACT AS JUDGE.

In order that everyone may be sure of a square deal we have asked Dr. Wilson, editor of "THE SPHINX," if he would serve as judge and we take great pleasure in announcing that the Doctor has kindly consented.

Dr. Wilson knows magic from A to Z and is capable of weighing all the points and comparing their worth and significance to a fineness, so that all guessers can feel assured of a square deal as far as the doctor is concerned. What the Doctor says "Goes" and will be Final and I will have to abide by his decision as well as you.

. VALUE OF MYSTERIOUS ANGEL.

My New Illusion Act "The Mysterious Angel" is easily worth up in the four figures, but I have priced it at a very conservative and nominal figure of \$500.00. The Mysterious Angel is just the kind of an act the Big Line wants, it should book readily and solid for at least \$600.00 a week and costs to build a triffle—comparatively insignificant. The act, therefore should pay for itself in a couple of weeks or so even if the nominal price of \$500.00 was paid for it.

A REAL \$500 PRIZE FREE.

But you chance to secure the act for nothing is good. The question in regard to Feature No. 4. "Execution" is just this: How is it done? What is your idea as to how this remarkable feat is accomplished. What, in your opinion, is the solution of the problem? What becomes of the lady and how is such a feat made practical? I want you to guess the means employed. How does the lady, such a bulk of human flesh and blood. Change to Nothing, Dematerialize, while encumbered as she is and while in full view and with such suddenness that it thrills the human senses and defies any language to describe.

There may be more than one way by which this Effect is accomplished, no doubt there is, but the number of "Ways" that are practical are surely so few that it would seem almost certain that out of a few carefully thought-out guesses, one of them could hardly fail to be the same as we can

ploy.

It is well worth your while to secure as many chances as you can handle and go right to work on them. In sending in your answers or guesses be sure and write very clearly and on separate sheets of paper with date and sign your name to each one of them. Don't bother Dr. Wilson with questions, etc. about this matter. Send all orders and guesses to:

MAGICAL OVETTE, BOX 72, DUNDEE LAKE, N. J.

All winners will be notified and the prize awarded (after Dr. Wilson has passed upon them) at the close of the period of guessing, November

15th, 1917.

Remember I can supply you with ANYTHING in the line of Magic Goods or Accessories at the very lowest catalogue prices and better than the usual terms, I can also supply you with all goods from the catalogues of Thayer, Los Angeles, Cal. Mysto, New Haven, Conn., or C. Pentz. Minneapolis, Minn. I Guarantee this. All Goods Guaranteed the Best on the Market. Why not let me supply your Magical needs and get your chances at the GREAT \$500.00 VAUDEVILLE ILLUSION SKETCH Entirely Free? Fair Treatment and a Square Deal Guaranteed to All. Remember! I In winning this New All Featured Vaudeville Act you will become possessor of the Newest and Greatest Magical Attraction Existing at the Present

Time, as well as the Most Notable Innovational Novelty the Magical World has experienced for at least a Half-a-Century. We want your opinion on the Main Feature of the Act—Feature No. 4. "The Execution." You may be the Very First One to hit upon the Right "Method." It's really a Cinch. Don't put this matter off. Become one of the Guessing Students NOW.

A FAIR PROPOSITION.

Every Magic Effect Has a Way of Its Own, which is Always Simple but

which is Secret and cannot be known unless Revealed or Exposed.

One person is as apt as another to hit upon the "way" or "how" an Illusion Effect is accomplished. If the Effect is new, the Professional has little or No Advantage over the Novice in Guessing—All Have an Equal Chance.

WHY NOT TRY YOUR LUCK?

You can never tell what you can do until you try, I found the "way" and so, of course, others Can and Will Solve the Problem. You Are As Apt To Guess Right As Anyone Else and Be One of the Lucky Ones. It's only a matter of giving the subject a little thought which you can do during spare time when you are doing nothing else. Guessing closes November 15th, 1917. Time soon rolls around. Don't wait until the last minute. Get Your Guess in Early. Remember the first winner gets not only the \$500.00 Prize, the Great New Illusion Act: "The Mysterious Angel" but also his Money Back in additional Magical Goods from my lists of his own selection Free.

OTHER FEATURES OF THE ACT.

Feature No. 1:-ELEMENT OF PURGATORY.

This trick ranks about 99% in Points of Advantage in its Execution and 100% in Effect. In other words it is what can be rightly be called a Perfect Trick. It's One in Thousands. Not one trick such as this is produced in a Generation! I Challange Denial With Proof.

Feature No. 2:-BIRTH OF OLD GLORY.

The Magical production of a flag is not new, of course. But when the performer shows Hands Perfectly Empty save a flaming sheet of paper, and so large a flag appears as from nowhere and Floating Out At Full Length from Hands while Hands Remain at Arms Length from Body and No Sleeve Work; and, if you were sitting within three feet of performer and failed to see where flag came from, What Would You Call Such An Effect? But, Supposing You Happened to Know the Secret and Still Was Unable to see Flag Appear, But Could See It Was There and Feel its Folds Striking Your Body and Its Magical Breeze Fanning Your Cheeks as if to say: "Please Stand Back and Give Me Room!!" How Would That Strike You?

Feature No. 3:-THE MYSTERIOUS ANGEL.

Did you ever see a lady produced under such circumstances? If so, When! Where? If this Feature is New and the effect is as stated, and it must be, then What is \$200.00 for this Secret Alone; being a commodity of Indefinite Re-productiveness? To say Nothing of the Enhancement of the Performer's Reputation; which is, in itself, an Incalculable Asset!

Feature No. 5:—RE-INCARNATION.

Is of Similar Character but even More Perfect. But it is not the value of the Features as Single Unites alone that Must Be Considered but also Their Collective Significance, Effectiveness and Power, resultant of their Unique Inter-Relationship. Creating an Act of "Character" and an Exceedingly Novel and Bewildering "Sketch" of Great Rarity, of Absorbing and Fascinating Interest and Magnetic Attractiveness.

Don't miss this, Your Opportunity, by which you may secure this Mag-

nificent and Valuable Prize Without Risk or Cost to You.

MAGICAL OVETTE, BOX 72 DUNDEE LAKE, N. J.

(NOTE—It should be born in mind that new Era Magic is in its infancy therefore the number of tricks and Illusions of the "Higher type" of magic is up to the present time, quite limited, which accounts for the comparatively small number of this class appearing in this book. However, as fast as tricks and Illusions of the higher class, (New Era Magic), are created, they will be promptly announced.)

ETHERTA

OR.

THE HUMAN AEROPLANE.

EFFECT:—Performer mesmerizes his lady assistant,—places her on a Divan, from which, obedient to mesmeric passes, she rises into the Air; performer continues his hypnotic influence causing the lady to float out over the heads of the Audience, pass thru hoops, return to stage, and finally settling on two chairs; (head on one and feet on the other); body still rigid and in plain view of the Audience. Performer now lifts subject, puts her on her feet and "brings her too", i. e., restores her to animation and her senses! ("Etheria" smiles.)

CONSTRUCTION OF PROPS

Get thin sheet rubber or Oiled Silk, and fit patterns of it over a form, (wooden or Human), size of lady assistant, and gum them together, forming a closed bag or balloon, shape of Human body. There must be a hole in balloon fitted with tap, with which to connect gas tube. There must also be a collar gummed on for the purpose of attaching a head.

Head may be carved out of cork or a large sponge; or a bunch of small sponges glued together and covered with sheet rubber or oiled silk. Face should be a mask resembling features of "Etheria" and painted to match

Etheria's make-up.

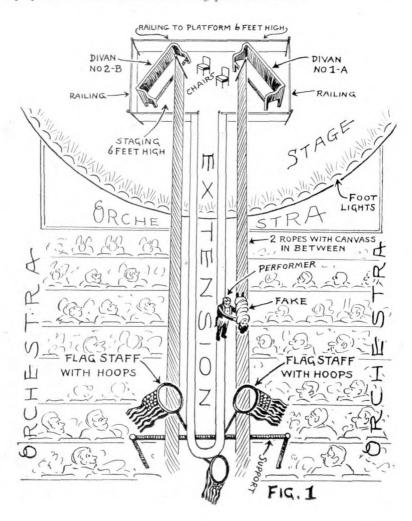
In filling the gas bag; make it a point to get nearly a balance between gravity and buoyancy, with the latter only slightly in the assendancy. No doubt the skirt, hood, etc., will be weighty enough; if not, more weight can be used, or some of the gas let out and air pumped in its place to get the gentle buoyancy required.



When introduced, lady assistant appears in spangeled tights. A gown, all bunched up, is handed her, thru hole in center of which she thrusts her head and allows gown to fall about her enveloping body (see "A" fig. 2). Gown has a collar attached, which is brought up over head and fastened under chin forming a hood (see "C" Fig. 2).

Male assistant takes hold of skirt and stretches it out full width (see "B" Fig. 2). Still holding skirt, assistant walks around lady, winding skirt snugly around her and fastens same. Point "D" (see Fig. 2), is allowed to hang loose.

It should be hardly necessary to mention that the gas bag should be skirted and hooded etc., to represent an exact duplicate of the heroine of the play and then fastened to revolving pannel of Divan.

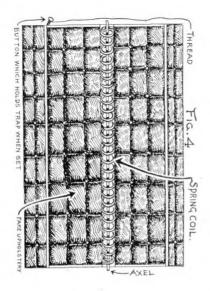


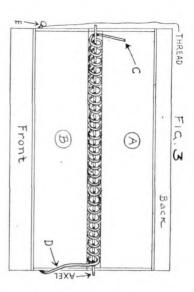
We will now take a look at the Divans of which we have two; occupying opposite sides of temporary staging erected six feet above stage proper. (See Fig. 1). The seats of these Divans are constructed exactly the same; having a pannel in center of seat which revolves. (See Plan of DIVAN seat Fig. 3 which gives full details).

Our stageing has an extention 18 in wide, projecting out in parquet over

heads of audience.

This extention enables the performer to accompany his subject so as to maintain full power over her by his wonderful Hypnotic influence (?) (NOW KEEP Quiet a minute)! Then we have on each side of extention, two ropes 18 in. apart with canvas between them, stretched from top of rear railing of stageing to flag-staff at end of extention. (We will call these "Canvas shades)." The Railing of extention is 4 ft. high. Canvas shades are two ft. from railing and 1 ft. higher.





A thread is attached to hood of inflated fake—travices along under canvas shade—thru the hoops at end of extention—and back to Divan No. 2 and then back to assistant behind curtain. Thread tends to stabelize the DIR-IGIBLE fake and make it run more steadily, and obviate the possibility of it accidently slipping away and getting beyond the reach of the Mesmerist. Performer can cause fake to move to the right or left—up or down, by simply pressing hand or wand against thread. Normally, fake runs along about six in. below canvas shade. Movements or Dirigible fake seem to be altogether at the will of the performer.

Now I believe we have everything ready; let's try it and see how she

works.

REHEARSAL

Performer appears and with well feigned solemnity, earnestness and sincerity; delivers himself something as follows:

"Ladies and Gentlemen: I am about to undertake an experiment of a very unusual character and I respectfully request that you kindly remain as quiet as possible, as the success of the experiment and possibly the life of a Human Being depends upon profound stillness. I am sure, for what you will witness, you will feel amply rewarded for complying with my humble request."

"ETHERIA" is now introduced and dons her gown as previously explained. Hood is adjusted over her head, and gown rapped around her as

hereinbefore directed.

Two assistants move Divan (A) slightly forward and remain standing

behind it.

Performer puts "Etheria" into an Hypnotic state and places her upon Divan "A" from which, under the influences of his mesmeric passes, she arises into the Air! Still obedient to performers hypnotic passes she floats gracefully out over heads of the audience, accompanied by performer who walks out on the extention.

AT end of the extention, lady passes thru the hoops and returns to stageing and settles upon Divan "B", from which she again rises-floats across the stageing and finally alights on two chairs (head on one and feet on the other), from where she is lifted by performer and assistant, stood upon her feet and restored to consciousness and animation! ("Etheria" smiles) (audience applauds).

Well! It was a grand success wasn't it? But I see you are mystified

yourself! What you need is more light. All right, here it is:

"You see, while the performer is with his fake "Etheria" out above the audience, the real Etheria makes her escape, thru rear of Divan and thru rear railing of stageing and curtain, and enters Divan No. 2 (B) thru rear trap, and, laying face down, attaches herself to underside of trap which has been previously set.

Two invisible wires with loops at their ends are slipped on under head and the other under feet of "Etheria" and manipulated from above, caus-

ing"Etheria" to float over to the chairs and settle thereon.

A strong net is stretched all along the route of the floating lady, and some distance below the extention. This is very important-for Effect this act is especially adapted as a leading attraction for a CIRCUS.



PART SIX

BETWEEN SHOWS

-or-

HOT SPOTS.

"BETWEEN SHOWS"

(OR "HOT SPOTS")

In regard to "Hot Spots" or the Vicissitudes of Magicians, the following incident appealed to me as a demonstration of quick thought at a critical moment.

A well known Magician was playing at a theatre in Jersey City, a few seasons ago. In the part of his programme where the "Glass Trunk" is used, he had the trunk rolled out to the center of the stage, calling the attention of the audience that the trunk was perfectly empty. He dropped down the front of the trunk, but instead of it being empty, a young lady could be seen, very comfortably reclining within. (Something was surely wrong). Deliberately closing front of trunk, the entertainer walked to footlights to offer an explanation to the audience and addressed them somewhat as follows:

"Ladies and Gentlemen: A moment ago I allowed you a brief glimpse of a part of my secret methods. You no doubt believed when looking at the trunk you saw a young lady within. You did, and did not, but in reality, what you did see, was but a reflection of a young lady. Very few people are aware that a Magician while performing an illusion, very often relies on the assistance of mirrors."

"Mirrors can be arranged so as to reflect to the center of the stage, a person standing quite a distance away, such as behind a wing or a screen, therefore when the interior of the trunk was exposed the young lady was standing behind a wing, in a direct line of reflection, making it appear as if she were in the trunk. Now that she has retired and out of vision, I will open trunk once more to convince you it is perfectly empty. (He showed trunk empty) and then continued his usual routine."

The foregoing appealed to me as an object lesson. As far as the audience was concerned, it was divided as to opinious, some believed in what was told them, others had their doubts, but as his audience was a very refined one, there were no comments.

I admired the quick wit and self-control of the Magician, under the circumstances.

The Illusionist has a mighty difficult proposition to contend with. When he walks out on the stage, clothed in the dignity of his position, little does the audience realize (or care) what a responsibility there is hidden beneath his stately pose, when with a wave of his hand or wand or the report of his gun, creates a wonderful transformation. His assistants are the real Magicians, upon them depend the success of the Illusions. Efficiency in selecting assistants for a Magical Act should be the fundamental principle. Great care should be exercised in the matter of speed and accuracy.

Having had the pleasure (or misfortune) to sample the life of the Circus, Museum, Theater, Store Show, Country Fair, Carnival and Club work, my schooling has been quite proficient. As a trapeze performer, I had my ups and downs. As a fire eater I enjoyed many a hot time. During my Museum Carreer I enjoyed a delightful warm lunch from 7 to 12 times a day and if the old adage is true, that practice makes perfect, I should have been the King of Human Salamanders.

After the experience of several fires, whereas the fire-department was the chief actors and I was the best loser, I decided to buy up a few tin boxes, some handkerchiefs, a deck of cards and a magic wand and became a Magician. Having since paid some real money for magical apparatus, I have found it more pleasant to be stung than to be burnt by fire. In the early days my class of magic was very often used as a supper-chaser, and to exemplify my ability to an empty house three times a day rather grat-

ed on my sensitive nature, therefore I decided to cater to local work. In this class of work I found my past experience of great benefit. To accept an hour and a half engagement to entertain an audience of about 3 or 4 hundred in a small Hall, with a little platform stuck up against the wall for a stage and a gripsack full of nothing, requires great showmanship, especially when you have been advertised as an illusionist and they send an express wagon to the depot to get your trunks. (Try this and make good). But don't blame me for the headaches you will get.)

During the holidays, the Magician is in great demand for children entertainments, giving them from one to one and a half hours of Magic. On one occasion I was entertaining some children in the afternoon. At night, I was to entertain at another place. Thinking that I would have another audience of children I carried the same bag of tricks with me, but, when I arrived at my night job, I found it to be a "Smoker," given by a Rept. Club, held in their Club House (a private house used as a Club House show room, was the front parlor). There was room for about 100 but 200 managed to get in. A partition about 6 feet wide divided the front parlor from the back parlor, a doorway on both sides of this partition connecting the both rooms.

In front of this partition was a large floor mirror reaching to the ceiling, a 4x6 platform, a foot high set nicely against this mirror. The place was so crowded, that those in the front row had to brace their feet against the platform in order to keep from pushing the actors off the stage, also the doorways leading into the rear room were so congested that after you got out on the stage, you couldn't get off again. Conditions did not look very favorable for the "Man of Mystery". To add to the pleasure, this kind of audience will not stand for Sunday School stuff. Such tricks that I could have used under ordinary conditions, were out of the question to present before a mirror. Then again two of their Star Acts were late, and I was to kill time. A special request was made for the Cigar, Cigarette and Card trick. By chance I happened to have a prepared eigarette loaded with the card, as it was necessary to force a duplicate card, I found I had no eards to match the prepared one, and the only eards in the house were of a different back. My card was of a flesh colored back, (their cards being all blue backs,) so I forced an 8 of Hearts (which was the card I was using) and then tore it up, letting one of the audience hold a small corner. From a borrowed Cigar I produced the card restored. Again tearing the eard again, I produced it from a borrowed eigerette.

I do not think that anyone detected that the eard I was producing had a flesh colored back. I was taking big chances, but luck was with me.

The following was a very interesting affair. This date was in Newark. I was to go to the residence of Mr. A., be there at 7 P. M. Arriving at the appointed hour, Mr. A. met me at the door. He apologized for getting me there at such an early hour, explaining that it was his birthday and as a member of a card club, the club was to meet at his house to play cards, after which I was to be introduced as a surprise. Conducting me to the top floor, he left me with following instructions. I was to keep out of sight until called for, some cigars and a decautor would be sent up to keep me company. Well, to make a long story short, I received one eigar and a glass of wine. I read for a while and smoked a while, the little clock on the mantle ticked away the minutes. I counted one hour, then two and then three. As the room was very cosey and comfortable, I began to feel very much at home. Suddenly my comfort was interrupted by the butler gently shaking me, at the same time trying to explain that the guests had gone home. Inquiring as to the whereabouts of Mr. A. I was informed he had been carried up to his room a few hours previous.

The poor fellow had forgotten his surprise, but got it when he received my bill for services. I waited from 7 P. M. to 2 A. M. to play the date. It was too bad they awoke me.

A surprise on me was at an engagement up town N. Y. City. My instructions were, "Children's party, Afternoon." Arriving at the residence, I was given the use of the bath room, to prepare my layout. When the time came for my appearance, I was escorted to the reception room. As I walked in smiling, it struck me a little odd, not seeing any of the children. There were only four people in the room, the maid, butler, a middle aged woman and a very elderly lady.

I fussed about my table for a while, thinking someone had gone down-stairs to send the children up. After a while one of the ladies informed me I could proceed with the entertainment as soon as I was ready. "I was not asleep this time but wide awake." My audience consisted of the four people and no children. It seemed the very old lady was a sister to a lady whom I had done quite some work for, and having previous entertained her "girls sewing class", she thought it would be a treat to have me entertain her "very old sister" who was very deaf. For one hour, I was doing tricks, that is doing a trick, and then yelling to the top of my voice in the old lady's ear, trying to tell her what I was doing.

On another occasion my audience consisted of six children, ranging from 3 to 6 years of age. Imagine six little chairs in a row, a little boy or girl on each chair, and then five women seated at a table just behind them sipping tea and talking to beat the band. For almost an hour I was on my knees in front of the six little chairs trying to bark like a dog, or trying to do something funny to make the children laugh. I never knew I could tear up so much paper and make so many different things. I was getting along very nicely until one of the little fellows fell asleep and was carried up to bed for his afternoon nap. The poor little fellow missed the grand finale. At the opening of my programme I produced a bowl of gold fish swimming in real water, placing it on a pedestal it made a very pretty ornament (so the ladies said). At the end of my programme I produced a large flag, so when the children arose to salute the flag one sweet little dear, pushed over the pedestal. Needless to say also the bowl, fish and water. So after the storm, some of us had wet feet.

The lady of the house, told me it had done no harm and as the water was clean, it had not ruined anything and she thought I was very interesting, but as I had to buy another fish bowl and some more fish, I didn't have the same thoughts. (But how many minds are there with but a single thought)?

I recall an engagement one afternoon in an uptown Apartment House. The Lady wanted a Magician with a lot of live stock, I did not know of this at the time. I was using at this time a rabbit and a chicken. She wanted me to produce birds, rabbits and ducks out of the various articles around the room, such as a vase, lamp or the Music Box. The part of the room I selected was in front of the Fire-place, as it gave me a very good back ground, I also used a large leather chair to hide my two grips. During my programe I produced the poor little rabbit at three different times and the chicken had to appear twice. The Lady could not understand where in the world they all came from. When I was packing up the Lady wanted to know where all of the animals were, as she could only see a chicken and a rabbit. I tried to convince her they were like the Multiplying Billard Ball, you start with one and then they multiply. She wanted me to show her how they became invisible. The man of the house was very nice he told me it would be a good idea to tie a different colored rib-

bon on the rabbits so they could tell them apart. He gave me a cigar and

said it was a good trick.

Speaking about working in front of a fireplace, it reminds me of a story told by a brother Magician. He was entertaining at a private house, standing in front of the fireplace to do his tricks. He produced quite a number of silk flowers, paper garlands, flower-balls and a lot of other things that was pleasing to the eye. After the performance the Magician was invited to partake of a cold bottle (of which he was very fond). So gathering up his paper flowers, etc., and placing them in the fireplace for safe keeping, there being no fire at the time everything would be safe and out of the way of the children. So he went down stairs to fill up. The children were in another room enjoying a feed, as it was about the time of the year when the days were warm and the nights were cool, the Lady told the butler to light a low fire just to take the chill out of the room. (He did so) using the magician's paper, flowers, etc., which no doubt made a good starter.

It was not very pleasant at the time, but why do these Magicians make people think that all those pretty things come out of the air?

On another occasion I was engaged to entertain a private party of nine people at the Apartments of a Russian Colonal. I was to be there at 10 P. M. I was supposed to be one of the guests and not a real Magician. Of the nine people three could speak a little broken English. I started to work about 10:45 and tried to entertain them till very near I A. M. I noticed every once in a while one of the men would say something in Russian to the others and they would laugh, at the time I thought they were laughing at something I had done, but afterwards I found out they were laughing at my friend who was somewhat of a Magician himself, and he was telling the rest how some of my tricks were done. This is what we get by doing tricks that other people know. I was treated royally, but if any one thinks it is pleasant to entertain a party of nine for two hours and not understand a word they were saying, they are welcome to think so.

What would a Magician do when he arrives at the show place and finds it to be a big dancing pavilion, space to seat about 1000 people with a six foot high platform in the center of the floor to be used for Boxing Bouts. I come along with my little bag of tricks, what a pleasant time I was going to have, you had to climb a ladder to get upon this platform and after you were there you were in the center of about 800 men out for a good time. (I am not telling what I did) enough to say I got my

money and arrived home safe.

At a Fair held at the Waldrof-Astoria for the Baby Fold. A trained dog and a Merry Wizard were on exhibition at 25 cents admission. I was the Wizard, the trained dog was at another part of the balcony. When business was slow the Lady in charge wanted us to lean over the railing of the balcony and make a noise like a dog.

I informed her that I was there to do tricks and not to do an animal

A Brother performer tells me a funny story of a Magician and himself, playing an engagement on Long Island. They had played a show for some Club, and in this Town one of the State Lunatic Asylums were situated. After the show was over and it being a very pleasant evening they decided to walk to the Station, on the road they fell in with another gentleman who said he had been to the show and enjoyed their entertainment very much, and as he was a member of a local Club he would like to engage them for their affair which was to be held at a near date. As the Boys had this particular date open they booked it at a good figure. So

bidding the Boys good night, the gentleman left them with a promise to send further instructions. The Station Agent had seen the boys speaking with the man so inquired what he had said, on telling him the story the Agent laughed and told them that the Gent was an inmate of the Asylum. So the Boys did not play the date.

Such conditions as the following take all the pleasure out of Magic:

You go to a place with the understanding you are to show at the Lyceum, when you get there it is too warm to show indoors, so they walk you about a mile out in the woods to a Picnic Ground and stand you upon one of the tables to do your act requiring the assistance of two or three boys to hold down your stuff to prevent the wind from blowing your act up in the trees.

Then again you go to a Boat House, the night is so hot they can't hold the entertainment inside so you are put out on the veranda with a half a dozen Japanese lanterns hanging around for light, the ceiling is so low

the Juggler has to get down on his knees to do his act.

I want to say one word in closing, after you have had these experiences or those similar, I can safely say you are able to stand up against anything in the line of doing tricks for the public.

Later I got busy doping out some new effects and staged a Chinese magic act that 'took the house' wherever I played. Agents and managers throughout the country got to know my act but every season I changed a number of items in my program so I could play return dates at a number of the theatres where my act went big. Which again forces me to state that the magician who keeps his act up to date can make good on not only any bill but can play return dates successfully.

FINIS

DADDIES GRAND OLD ARM CHAIR OR

THE TRIPPLE MYSTERY EFFECTS

A hand truck loaded with what looks to be pieces of furniture, and which is in reality parts of one article of furniture, namely: An Upholstered Chair, is wheeled on the stage. The load consists of five pieces or parts which, when assembled, forms a large easy arm-chair, complete.

Now, as the performer and his assistant unloads the truck, they assemble the five parts, forming the chair complete, in full view of the audi-

ence. . The following is the mode of procedure in detail:

First, the legs are placed on the stage. Next the cushion seat is shown, also, the reverse side of which is turned to the audience that they may see the underside contains only springs and springs only. Performer thrusts his wand in among the springs to prove only empty space there. The cushion is then placed, forming the seat.

NEXT, the back is adjusted—then the arms are put in place. The chair, which is on easters, is now whirled around, so that the audience can

get a good view of rear side of chair.

(The chair-back is made with a door that opens giving full view of interior of chair-back.) Performer states that his Father was very wealthy and when he died he willed him his "Old Arm-Chair." This gave occasion for my relation and others, to smicker and laugh and poke fun at me because My Grandfather left me nothing but "The Old Arm-Chair"!

"But, shortly I turned the laugh on them," says the performer, "when one day I discovered a secret-"I discovered that the Chair had a door

opening into its interior!"

Suiting action to his words, the performer opens the door of the Chair-back; thus giving audience full view of interior of Chair-back, which

contains springs and springs only.

Performer pokes his wand all among the springs which proves the statement true. Performer further states that it was in the secret enclosure that he found Eight hundred thousand dollars (\$800,000) in gold and legal tender! But, says the performer, the closet is—is—empty—now!

The door of the Chair-back is now closed and the chair is turned half

way around again leaving chair facing audience.

Next, an ordinary looking wooden box—soap box—is shown on all sides and placed on the Chair Seat where front side, hinged as a door is opened giving full view of interior of the box. Performer taps with his wand all around on inside of box to show all to be just as it looks—Perfectly Empty!

MYSTERY NO. 1.

Performer closes door of box—Crack! Crack! The report of pistol shot rings out and instantly a huge bowl, 30 inches in diameter appears upon the box. (Note:—Box measures 20 in. across either way, while the

bowl is 30 inches in diameter!)

NOTE these points: There are no mirrors used. No stage traps. There is no other furniture on the stage. The materialization takes place in full view and without any covering, and in the center of a brilliantly lighted stage. No "Black Art" Wings, Drops, Screens, etc. etc. have nothing to do with this scheme. The view underneath the Chair remains perfectly clear all the time. Unadulterated "New Era Magic", Baffles the most Astute and analetycal intellects. Most wonderful magic the world has ever known!

MYSTERY NO. 2.

No sooner than the huge bowl appears. A stream of "Blood" spirts from center of bowl several feet up into the air where it makes a graceful curve and falls back into the bowl which soon becomes full to overflowing.

NOTE THE POINTS-No connection with water works or slaughter-

house. Performer does not go near the bowl.

MYSTERY NO. 3.

Thunders roar—terrible detonation and confusion, (like a third act in a melo-drama) and suddenly on the surface of the blood in the bowl appears a bewilderingly strange and most wonderful sight—A sight farely staggering in its Amazing Effect!

An Allegorical Wonder which, thruout the ages, has only existed in the imagination but which now appears real and alive! Yes, very much alive! This strangest of all freaks is known as a Mermaid—A FISH WITH A HUMAN HEAD!!! A HUMAN HEAD OF THE FEMALE SPECIES!!!

While the Audience is watching the play of the "fountain of blood" a tail of a monster fish is suddenly seen to appear flapping about in the bowl! This would seem the limit—but what stage of consternation do you suppose the mental faculties of the audience is thrown into when the head of the fish appears and rests its chin over the rim of the bowl?

After an interesting and amusing conversation between the performer and the "Mermaid" wherein comedy plays the leading part the act closes with a song by the MERMAID accompanied by the Orchestra.

Dear Professor: Do you aspire to fame and a competence? Well, you can easily achieve both. Get the above Illusion and stage it—that's all!

You have been calling yourself "Great" for some time, now haven't you professor? Very well, now why not change things around and let your audiences daub you "Great," they will do it, if you take our advise. The above Illusion

GRAND DADDIES

OLD ARM CHAIR

OR

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Owing to the brisk sale of Magical Ovette's new books-"THE MAGI-CIAN'S NEW FIELD" and "TRICKERY TRICKS"-the first allotment is now nearly sold out; and, owing to the unwarranted advance of paper stock, a raise in the price of the books may be necessary in the near future. You will want these books, and by ordering now you get "THE MAGI-CIAN'S NEW FIELD" for \$1.00 and "TRICKERY TRICKS" at \$.35, as they still go at these prices as long as the present print holds out.

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Nemens writes: " 'Magicians New Field' to hand and it's just the book I've been looking for."

Mr, F. M. Hadsell writes: "I know of nothing in which I could have invested such a small sum and get such valuable returns. "The Magicians New Field' and 'Trickery Tricks' are a monument to our beloved art, which can develop such genius and originality."

Louis C. Haley, Author of Dramatic Art of Magic, writes: "Rec'd books; I was interested in several of your ideas. Noted card using 3 cards is a dandy. Rabbit from newspaper is O. K. for simplicity, bowl to lantern, a fine flash effect, Hunters Dream is a novel idea for hiding the loads. Hiding the birds in the feed holders is a splendid idea and your Aerial Magic as well.

Dr. Wilson, Quod, Alpigeni, Moore, Hagen write: "The greatest books ever put on the market."

(These are fair samples of the many letters received praising the books).

OVETTE, TOTAL

DUNDEE LAKE,

N. J.